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Oceanic Art Society Collections

Fifth Edition
23 April 2015

Harry Beran

Oceanic Art Society website — Collections

Database of (mostly) unobvious catalogue inscriptions on and labels attached to Oceanic artworks in private collections.

Fifth edition, 23 April 2015
(Fourth edition was completed on 31 August 2012)

Some private collectors and dealers inscribed registration numbers or other information on artworks in their collections. Some public institutions also did so and later de-accessioned some of their objects. Some early field collectors attached labels to artworks that are now in private collections. The following is a list of such numbers and labels whose authors have been identified and some more whose authors have not yet been identified. As to the registration numbers of public institutions: only those of institutions which have de-accessioned objects are included.

The list is in alphabetical order of inscribers or label users. The present list is work in progress. It includes documents on some labels whose users are obvious because they carry the name of the person who used them (e.g. Harry Beasley) because this permits providing information about this person and his or her collection. Cross-references to other documents in the list are marked (cf.) Documents on unidentified authors of inscriptions or labels include part of the text of the inscription or label, usually a number, in the title.

Let me know if you think one of the existing documents needs to be amended or added to or if you would like to add information about inscriptions or labels not already listed. You can use the blank form for this. This whole document can be downloaded.

Identified inscriptions or labels added since the fourth edition are listed in the index in blue. Quite a few unidentified inscriptions and labels have also been added to the database

Acknowledgments: Many of the documents listed are based on photographs and information Loed van Bussel has tirelessly provided. He has also corrected numerous errors in documents. Others who have contributed documents or information include Marc Assayag, Philippe Bourgoin, Lucie Carreau, Kevin Conru, Eric Coote, Jim Elmslie, Eric Fortess, Fred Gerrits, Michel Grandsard, Peter Hallinan, Roy Hamilton, Michael Hamson, Barbara and Julian Harding, Ingrid Heermann, Christopher Hill, Chris Hilton, Will Hobbs, Charles-Wesley Hourdé, Roland Kaehr, Eric Kjellgren, Finette Lemaire, Brant Mackley, Klaus Maaz, Franck Marcelin, Anthony JP Meyer, David Rosenthal, Hermione Waterfield, David Zemanek, and collectors who prefer to remain anonymous. Further acknowledgements are made in individual documents.

Harry Beran, 5 Aug. 2011, last revised 4 April 2015
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- Carnegie Museum of Natural History, Pittsburg
- Christensen Fund Collection
- Phjilip and Mavis Dark, UK
- Leo Fleischmann Collection, Australia
- Harry A. Franklin Collection, Los Angeles
- Peter Hallinan Collection, Australia
- Holt Collection, Australia
- James Hooper Collection, England
- Korrigane Collection
- Graeme Krake Collection, Australia
- Lauterbach Collection
- Linden-Museum, Stuttgart
- Lower Saxony State Museum, Hanover
- Nicolaï Michoutouchkine Collection, Vanuatu
- S.G. Moriarty Collection, Sydney
- Museum of Ethnography, Budapest
- Museum of Primitive Art, New York

- Natural History Society Nürnberg
- Isabel & Jack Pert Collection, Australia
- Pitt Rivers Museum, Farnham, England
- Rautenstrauch-Joest-Museum, Cologne
- Eric Rowlison Collection, Australia
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- University of Pennsylvania Museum, Philadelphia
- Mel Ward Collection, Australia
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- Henry Wellcome collection
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- Edward Armytage Collection, Great Britain
- Australian Board of Mission Collection
- Baptist Missionary Society
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- Van Bussel Collection, Amsterdam
- Stephan Chauvet Collection
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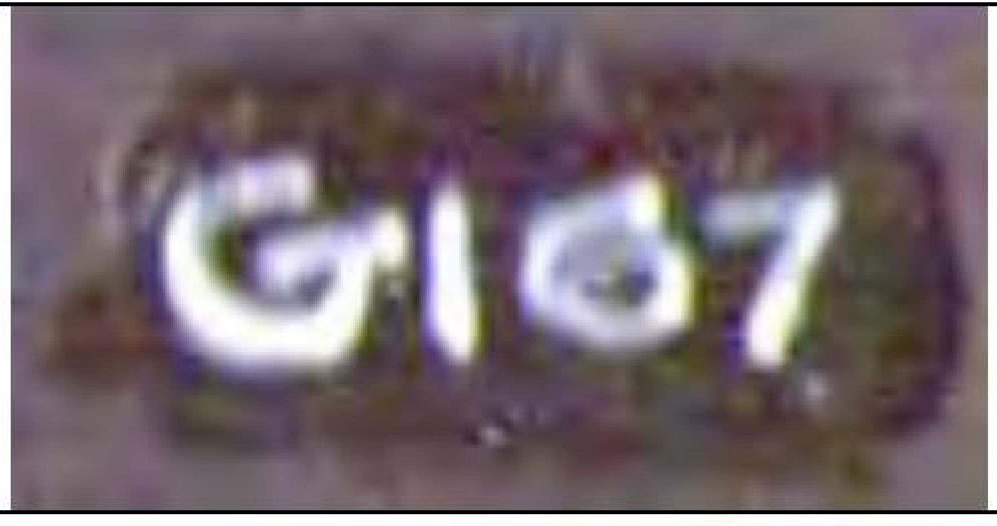
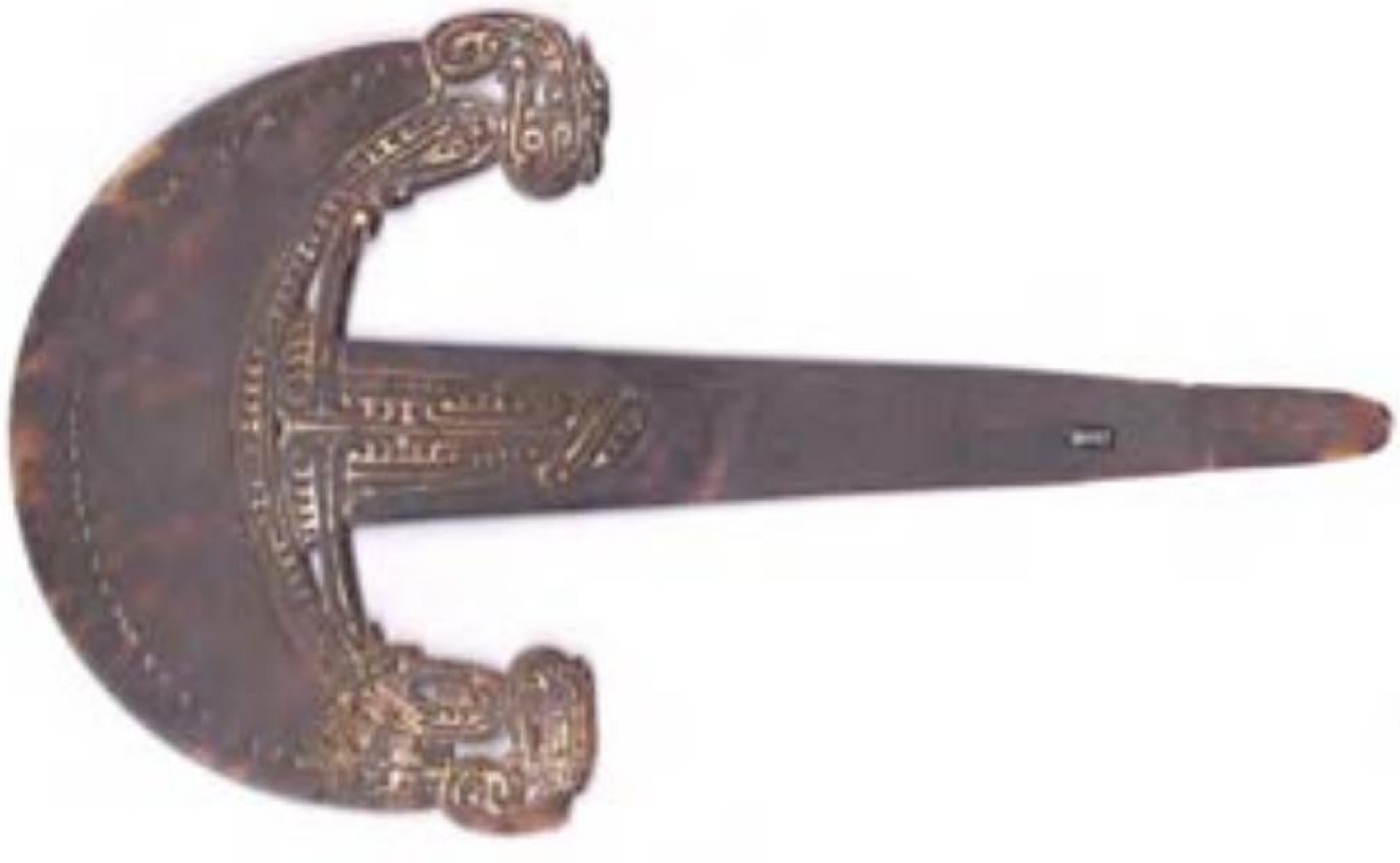
- Dr Cross
- Robert Day Collection, Cork, Ireland
- Alex Filippini (Alex Philips), Melbourne
- Leo and Lillian Fortess Collection, Hawaii
- Fred Gerrits Collection, Australia
- Roland Grunewald Collection, France
- Michael Hamson, USA
- Julian and Barbara Harding, UK
- Ernst Heinrich, Stuttgart
- William Holden, USA
- B.L. Hornshaw Collection
- Jacques Kerchache, Paris
- J.J. Klejman Gallery, New York
- Mathias Komor, New York
- Julius Konietzko
- Lauterbach Collection
- Linden-Museum, Stuttgart
- London Missionary Society
- Manhattan Natural History Store
- C.P. Meulendijk, Rotterdam
- Mission Museum of the Steyler Mission - Sankt Augustin (Bonn), Germany, now “Museum Haus Völker und Kulturen”
- MSC Monastery Hiltrup

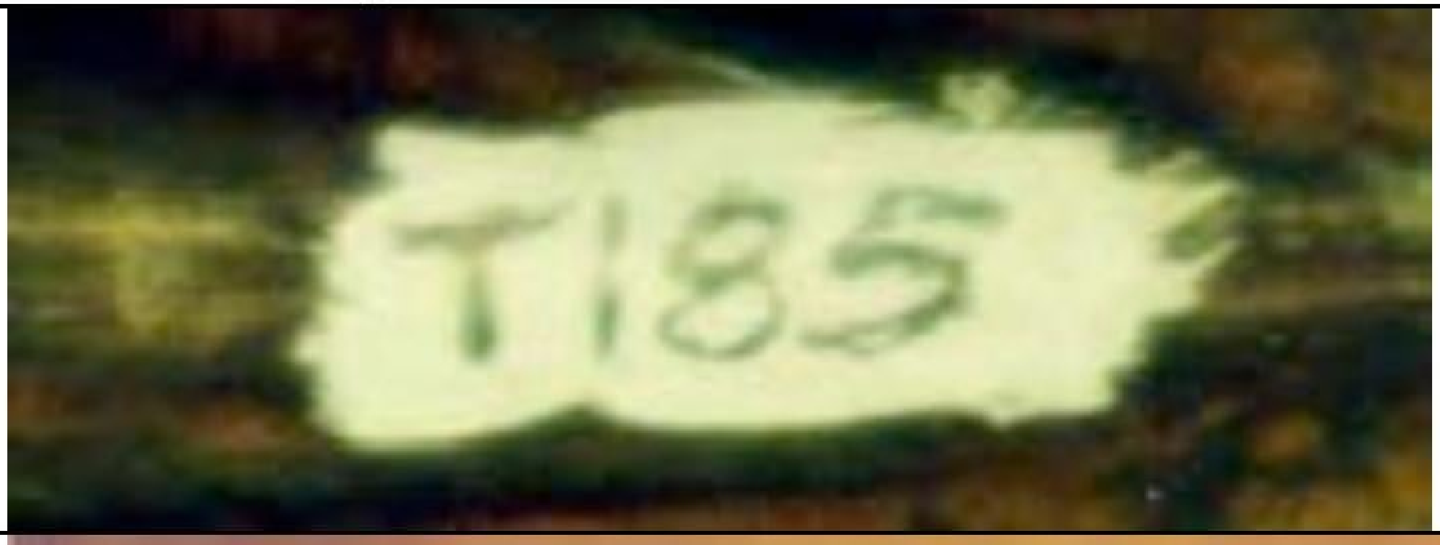
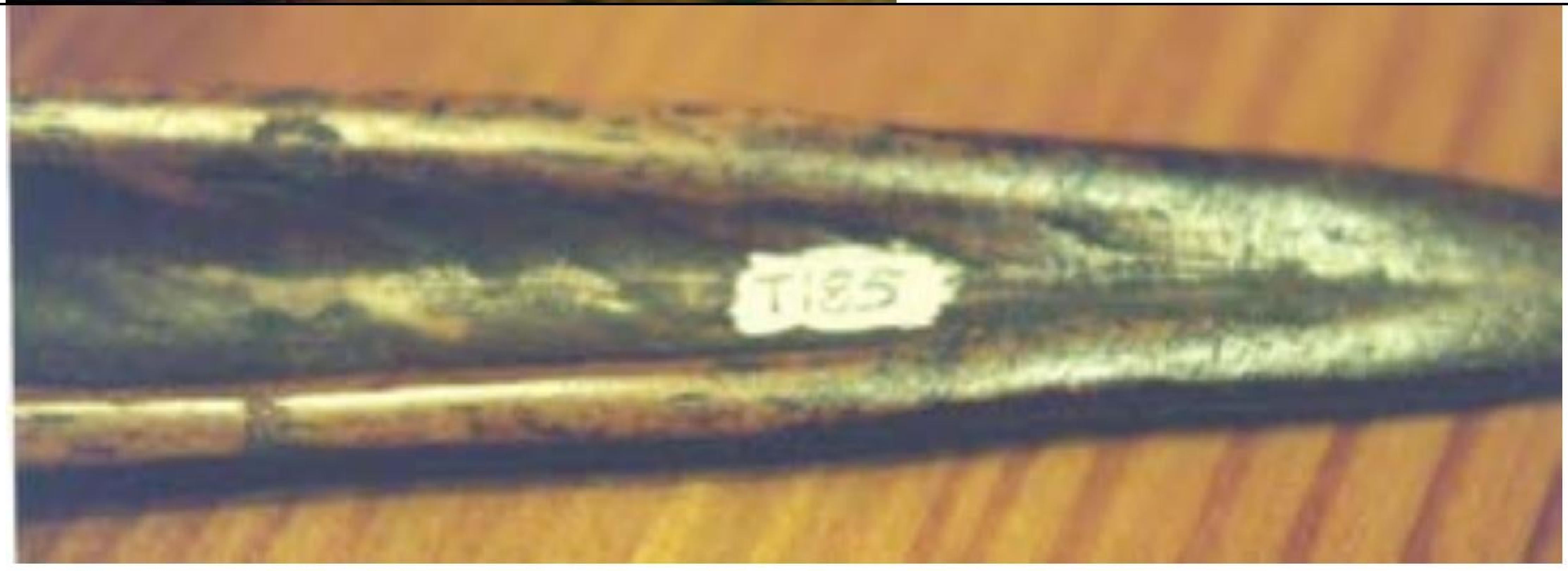
- Edmund Müller, Switzerland
- Hans Nevermann ???
- William Ohly, Abbey Museum, England
- Rautenenstrauch-Joest-Museum, Cologne
- H. Schoede Collection
- Seiffert
- Admiral Silver
- State Ethnological Museum, Dresden
- W.C. Thomson, Australia
- Tost & Rohu, Sydney
- J.F.G. Umlauff Collection, Germany
- Wereldmuseum, Rotterdam

There are also a number of documents on unidentified inscriptions and labels

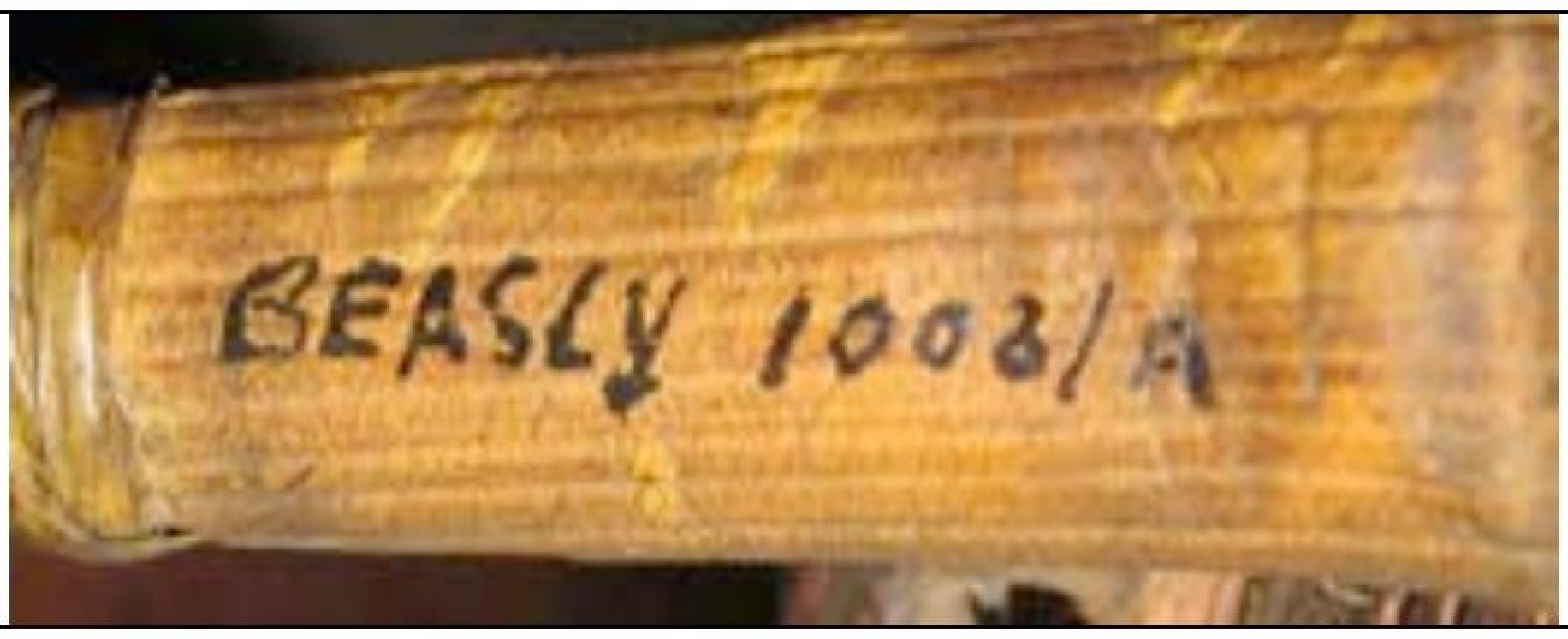
LIST 1: IDENTIFIED INSCRIPTIONS

User of the inscription or label	**GARRY ANDERSON** (19?? – 1992) Collection. In the 1980 Anderson had a tribal art gallery in Sydney. He formed a number of collections of different types of artworks.
Picture of the number	
Object which carries the number	 Massim turtleshell lime spatula and shell-disc holder

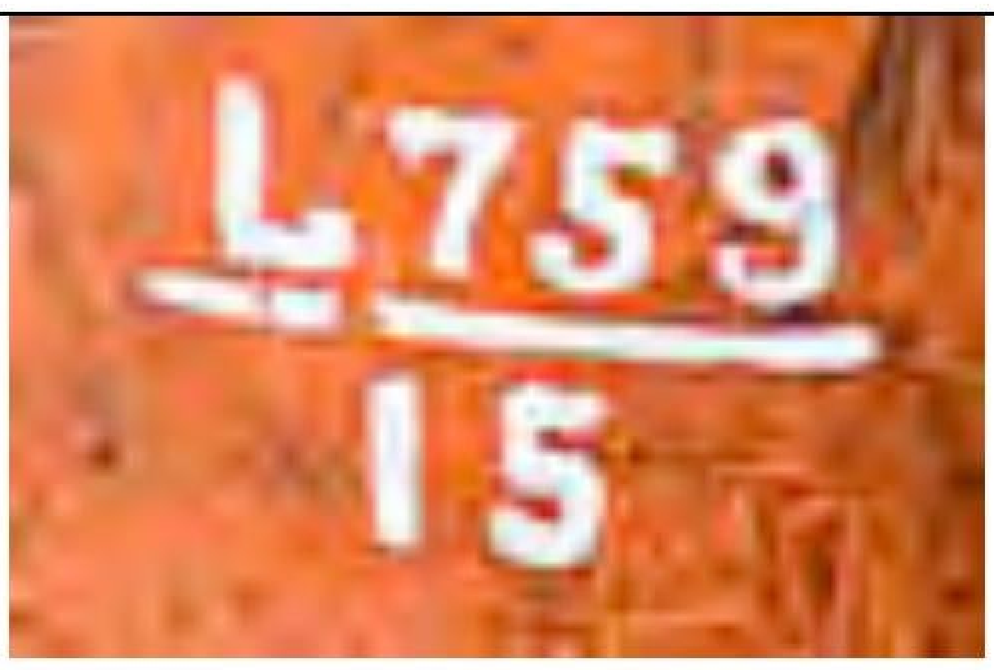
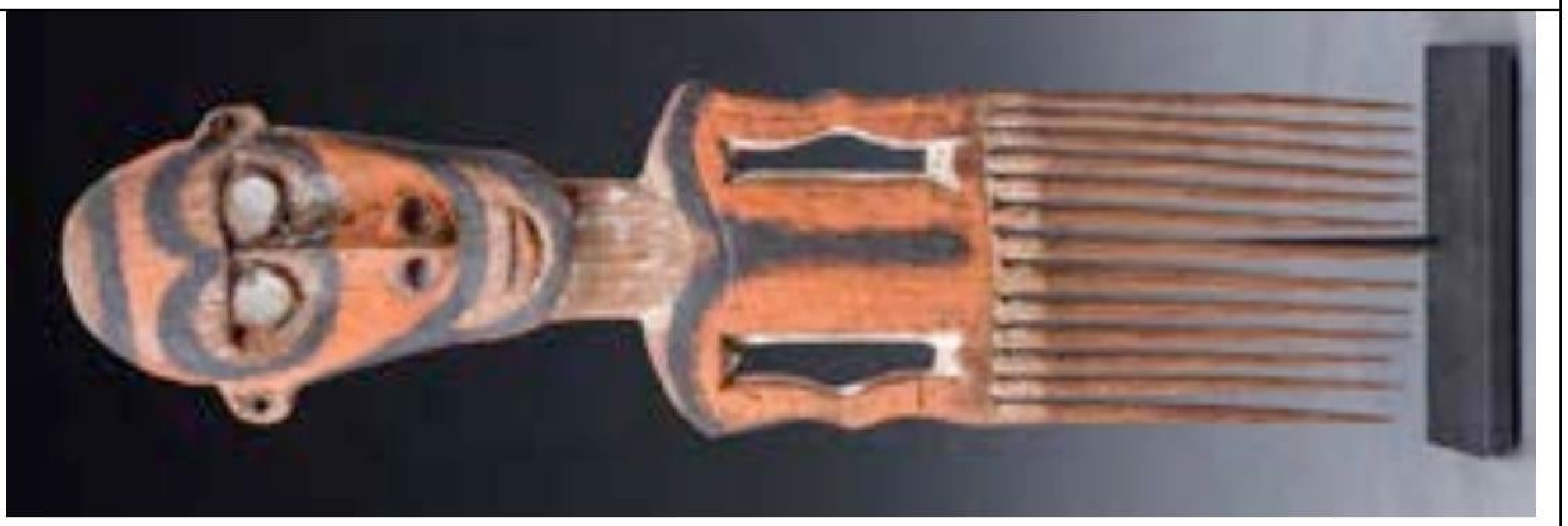
Comments	
Owner of the artwork	Fred Mathieu in 2012
History of the Collection using the number or label	Garry Anderson's tribal art collection was sold by the Dalia Stanley auction house in Sydney on 16th May 1993
Research questions	
For further information see	
Document prepared by	Harry Beran, photographs courtesy of Fred Mathieu.
Document last worked on	27 April 2012

User of the inscription or label	**B.C. GALLERIES.** I knew one gallery each in Melbourne and Sydney in the first years of the 21st C. Formerly called Entombed Gallery
Picture of the number	
Object which carries the number	 PNG bone dagger
Comments	B.C Galleries sell antiquities, tribal art, and fine art. T = Tribal.
Owner of the artwork	Thorpe Gallery, Paddington, Sydney in 1998.
History of the	

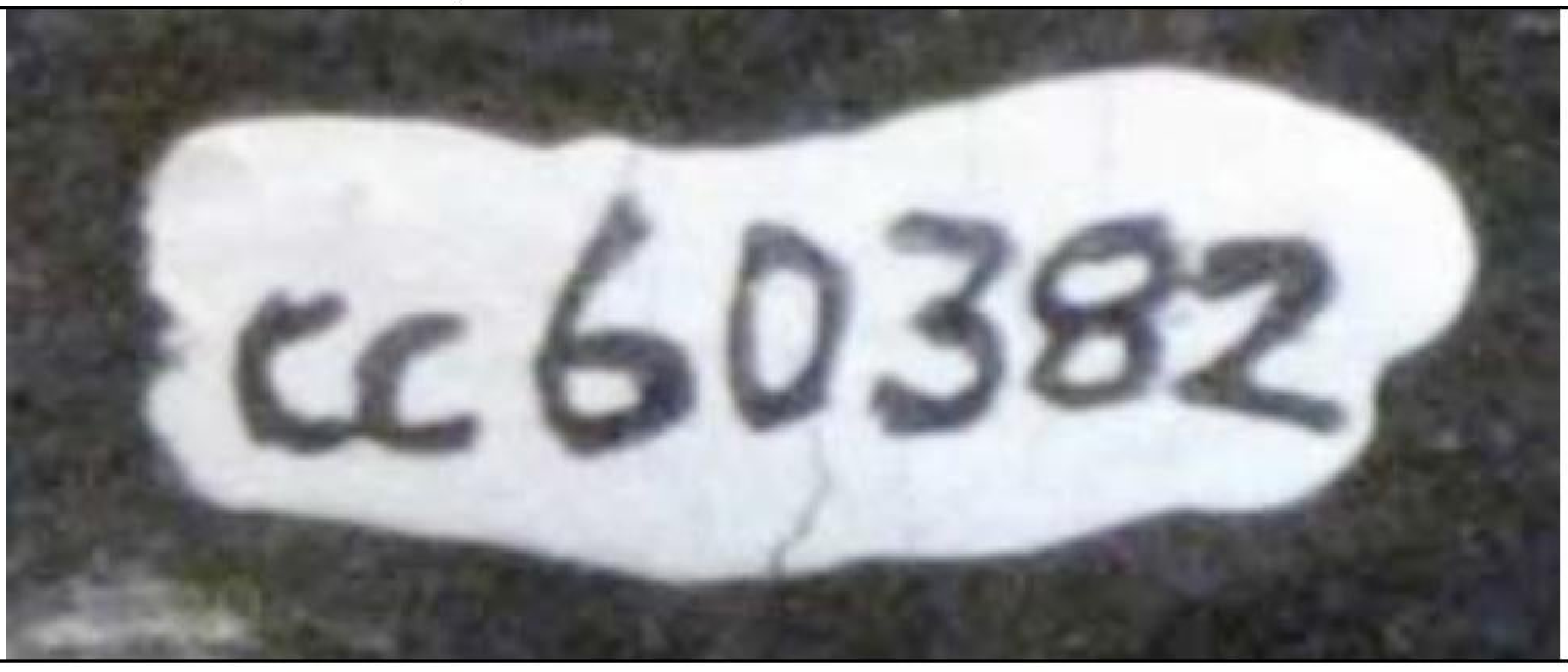
Collection	
Research questions	
For further information see	Oceanic Art Society Newsletter, vol. 9, nr 1, 2004, p. 10.
Document prepared by	Harry Beran
Document last worked on	24 March 2012

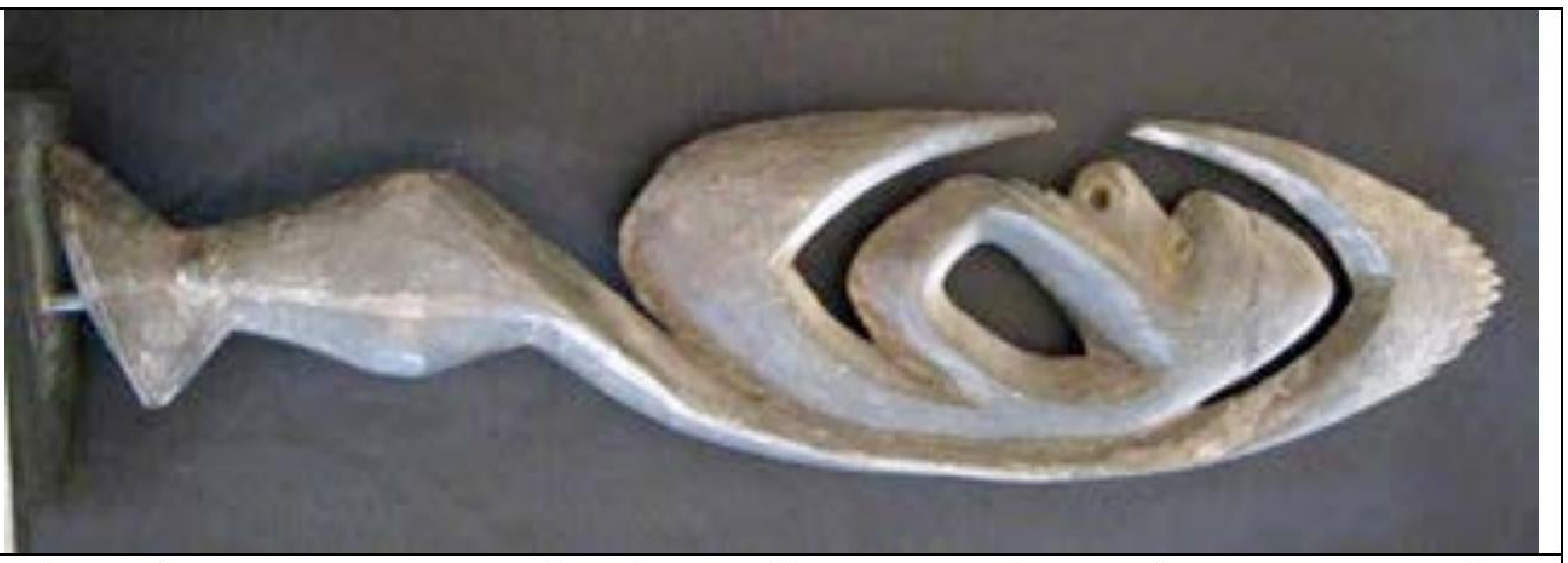
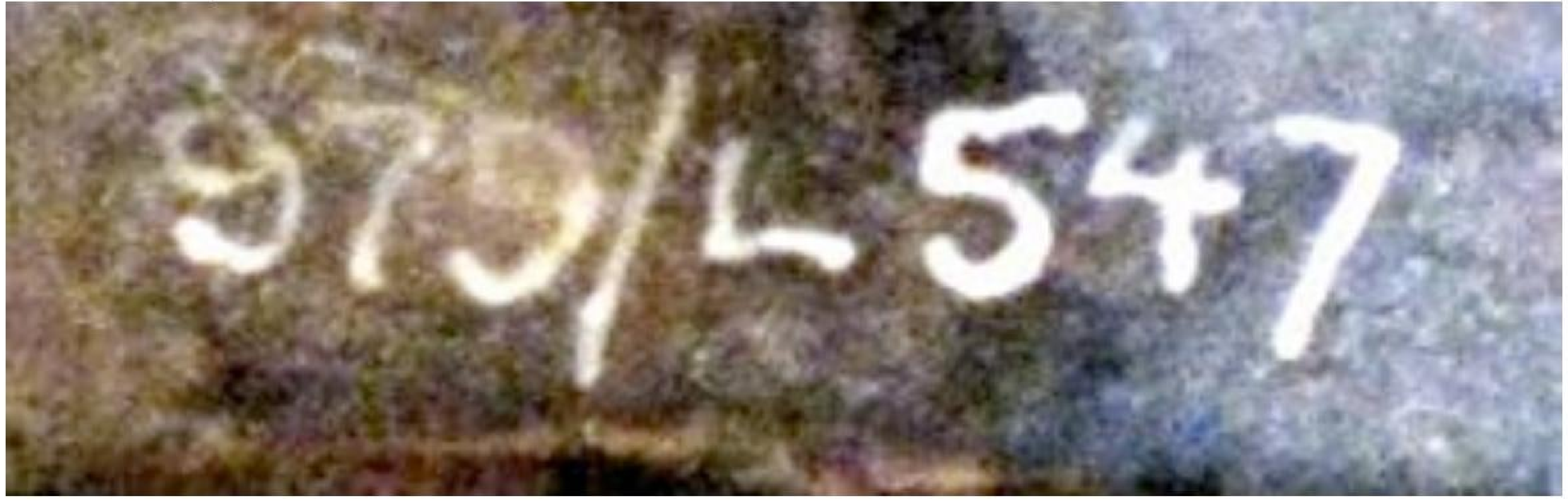
User of the inscription or label	**BEASLY COLLECTION**
Picture of the number	
Object which carries the number	Lower Sepik neckrest (possibly Manam island). 19th C.
Comments	1. The inscription Beasly 1003/A is on the leg of an old neckrest. The number does not correspond to the object listed under this number in the Harry Beasley (cf.) acquisition catalogue a copy of which is kept at the British Museum (Lucie Carreau, email 23 March 2012). There are a few people in the UK who spell their name this way. Hence it is possible that there is or was a Beasly collection. 2. Perhaps this inscription should be placed under unidentified collections as it is not known at present whether there was a Beasly Collection.
Owner of the artwork	Private collection 1 in 2012

History of the Collection	
Research questions	Is there or was there a Beasly Collection?
For further information see	
Document prepared by	Anonymous collector 1 (edited by HB; I am grateful to Lucie Carreau for her advice regarding the H.G. Beasley Collection)
Document last worked on	27 March 2012, with added comments by HB 5 June 2012

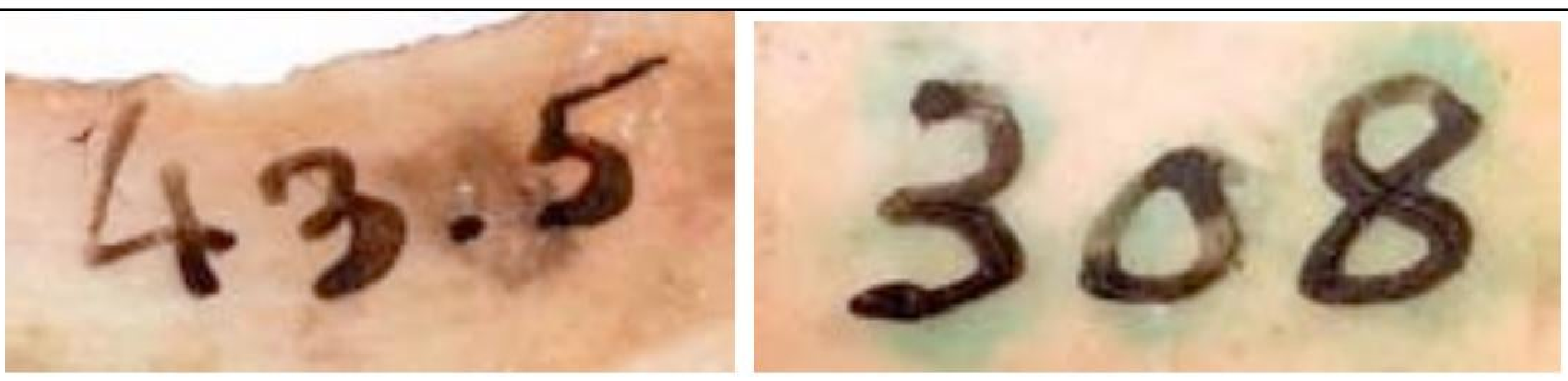
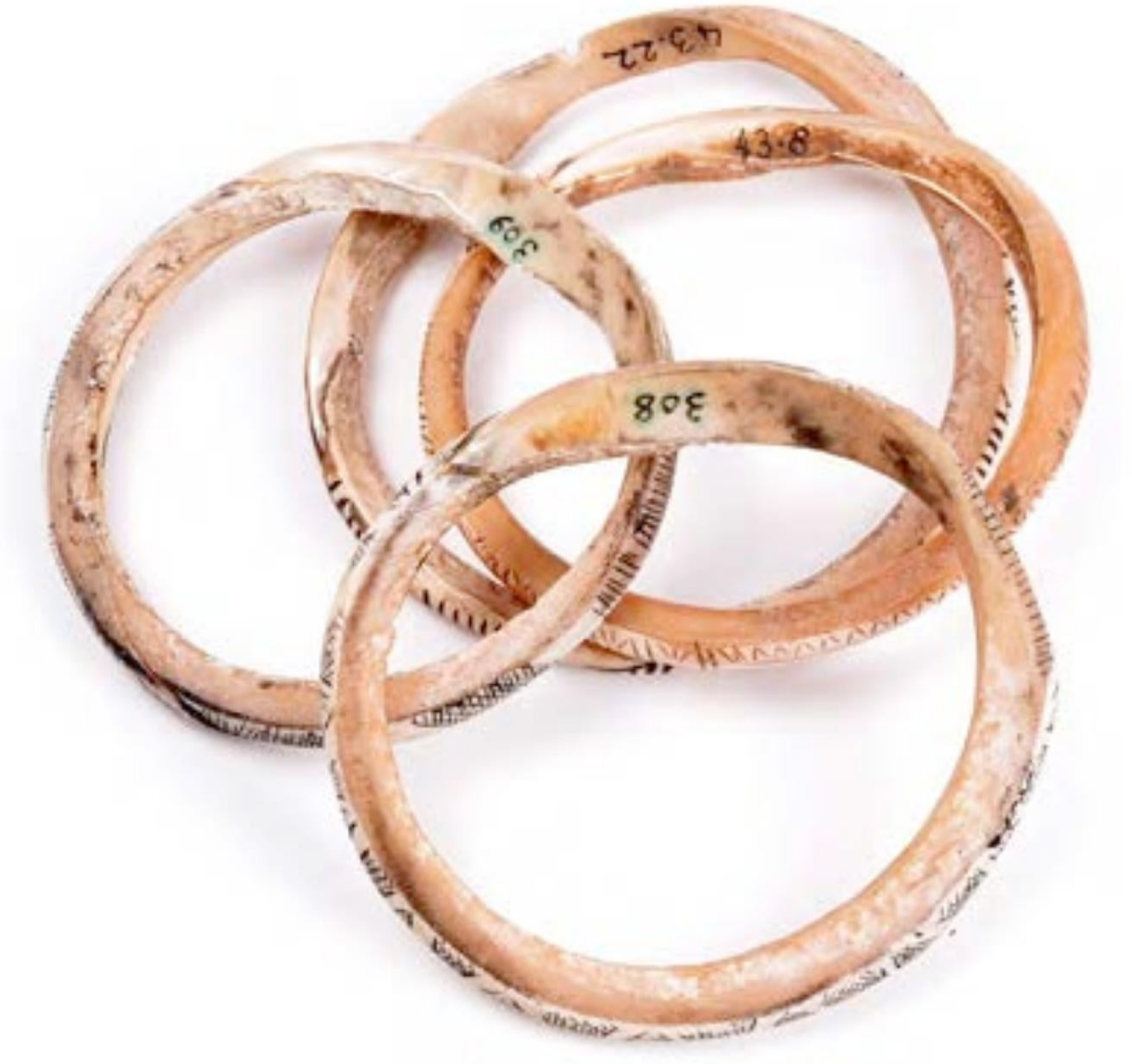
User of the inscription or label	Carnegie Museum of Natural History, Pittsburg, Pennsylvania
Picture of the number or label	
Object which carries the number or label	 Gogodala comb
Comments	1. The comb was on long-term loan to the Carnegie Museum of Natural History from 1926 to 1960 and the catalogue number was inscribed while it was there. 2. It would also be possible to title this document Frank Heald Collection (see below), but the present title seems more appropriate as objects in the hundreds of other loans to the Ethnology & Archaeology Section of the Carnegie Museum would, presumably, have similar catalogue numbers inscribed on them.

Owner of the artwork	Beard Collection, London, in 2015
History of the Collection using the number or label	Deborah Harding, Collection Manager, Anthropology, at the Carnegie Museum of Natural History, explains (email 20/4/2015) that: - L stands for loan - 759 was the 759th loan to the Section of Ethnology & Archaeology (as it was then known) and - 15 was the 15th numbered item in the collection [?comprising the 759th loan]. The lender was Frank Heald Snr, who collected the comb in 1923.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Irene Beard, Michael Hamson, and further information from Deborah Harding.
Document last worked on	20 April 2015

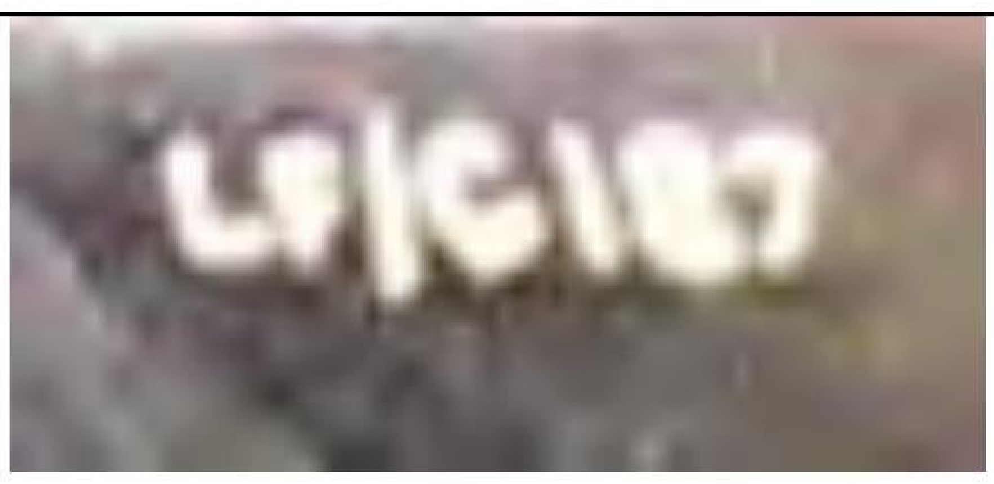
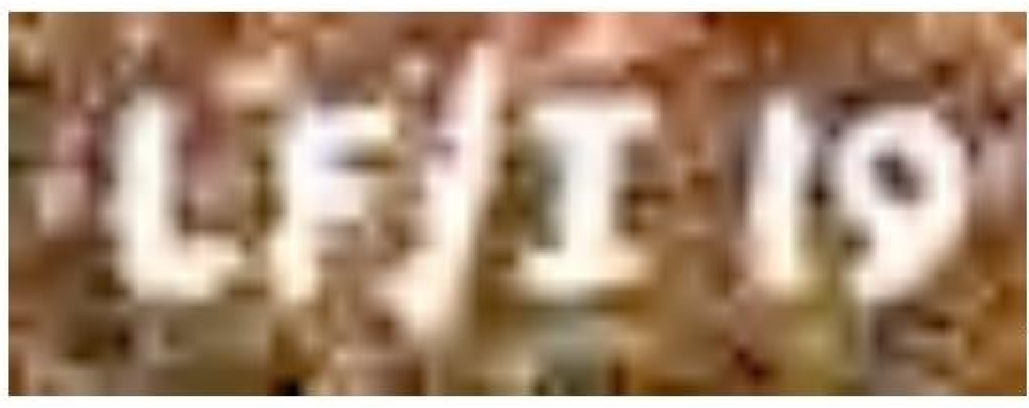
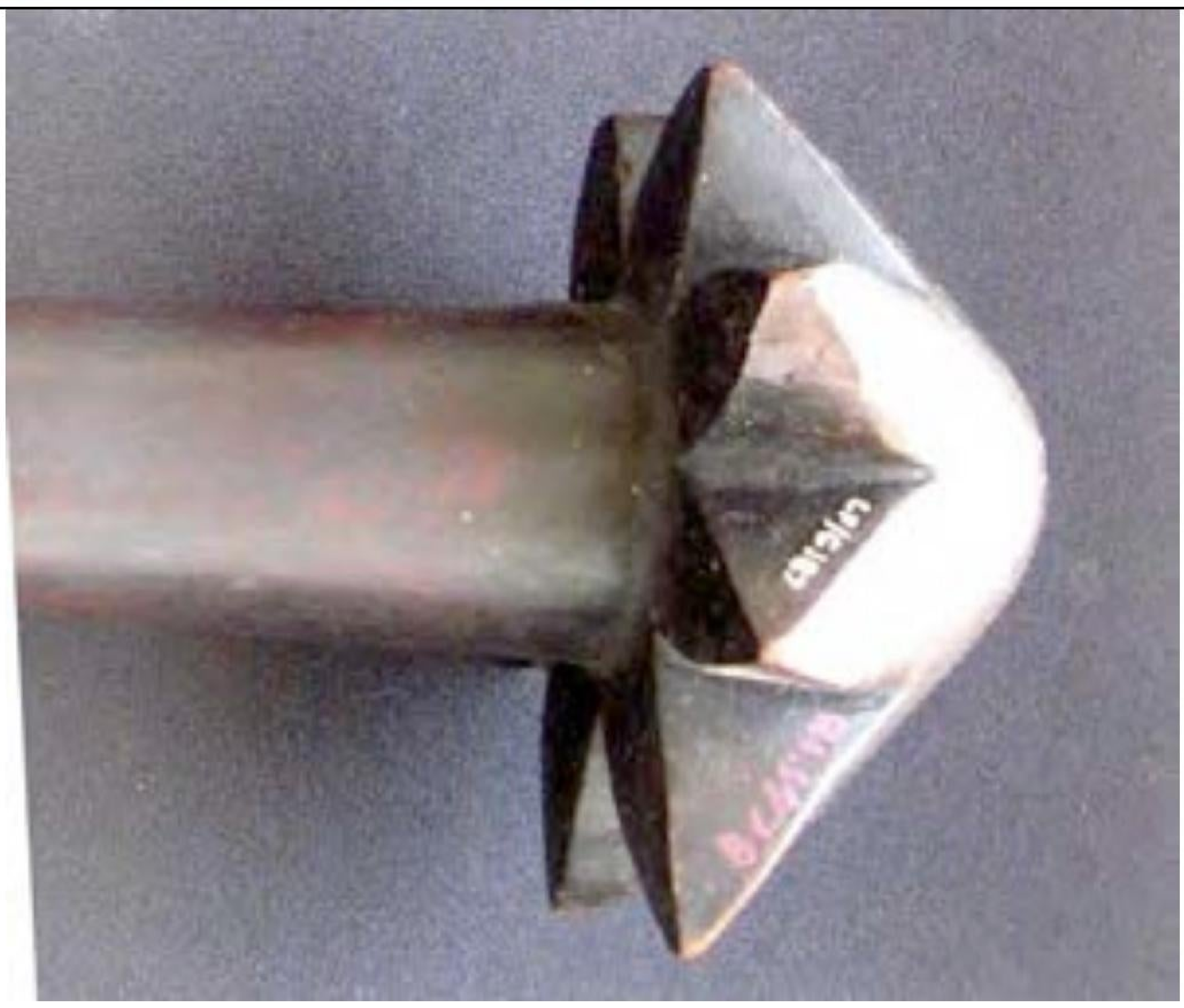
User of the inscription or label	**CHRISTENSEN FUND COLLECTION.** Put together by Allen D. and Carmen M. Christensen between the 1960s and 1990s (Sotheby's Sydney sales catalogue of 27-29/10/1996).
Picture of the number	

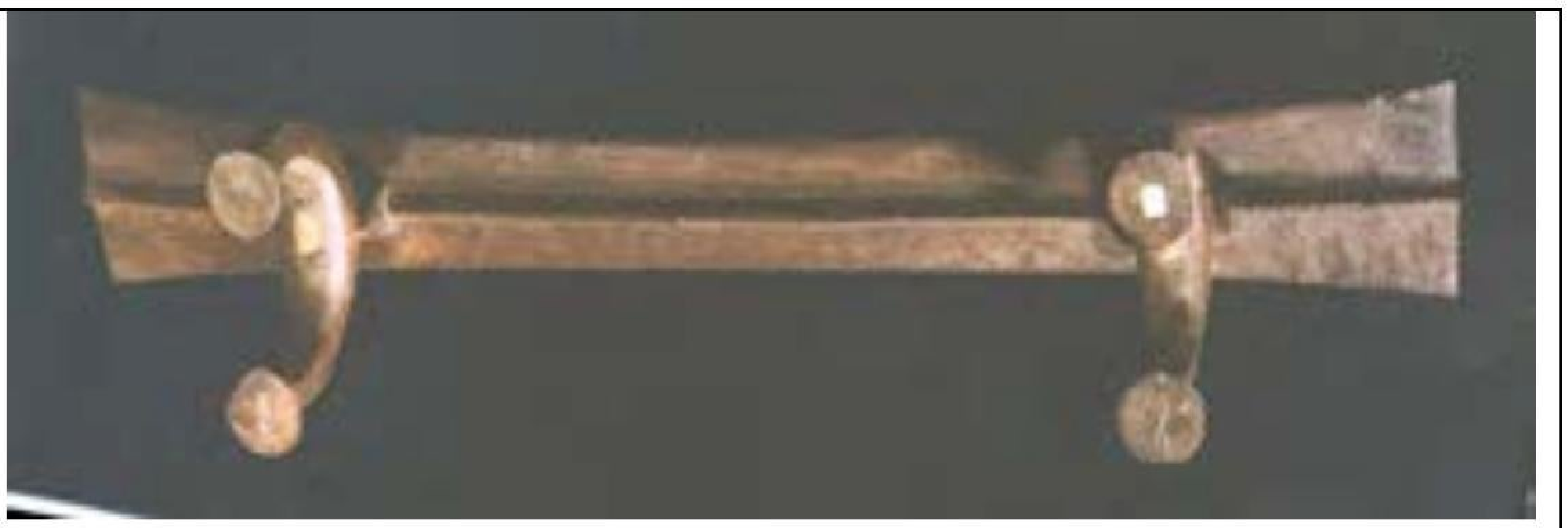
Object which carries the number	
Comments	The object is 54 cm high. Still it may have been part of lot 172 in the Sotheby's sale, 'Five small Yipwon figures' 34-51 cm, not illustrated in the catalogue.
Owner of the artwork	David Welch in 2011
History of the Collection using the number	[A large part of] the collection was sold at Sotheby's Sydney on 27-28 Oct 1996.
Research questions	The object also carries the inscribed number  Judging by the Sotheby's sales catalogue of 1996, the register of the Christensen Fund Collection may indicate the source of the piece illustrated above and identify this number.
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

User of the inscription or label	Philip J.C. Dark and Mavis Dark Collection

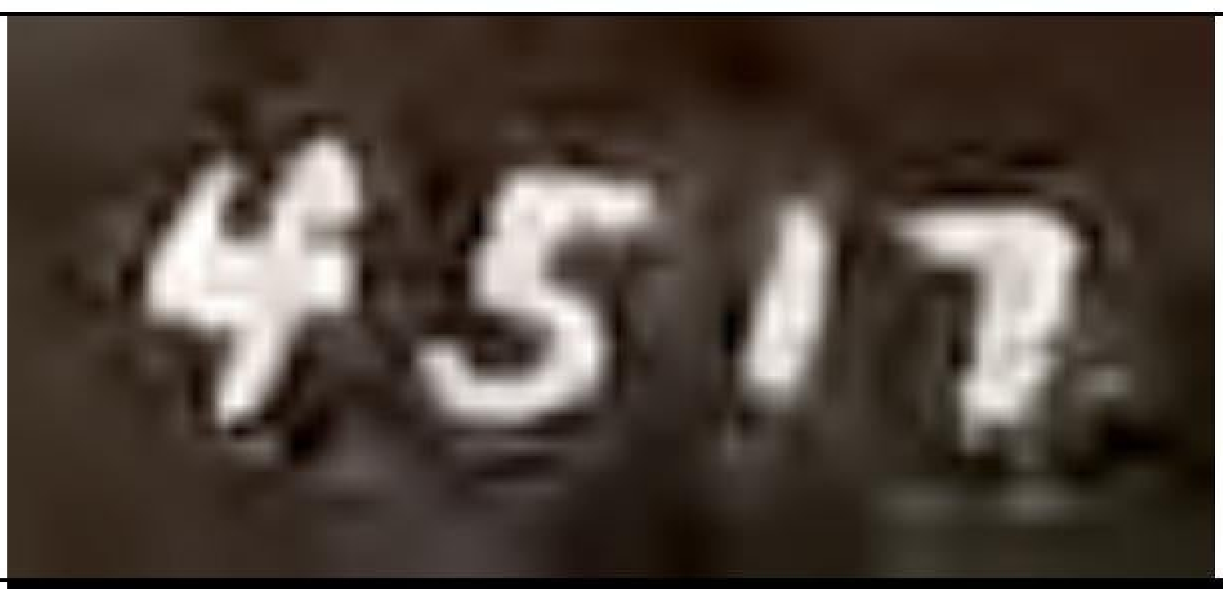
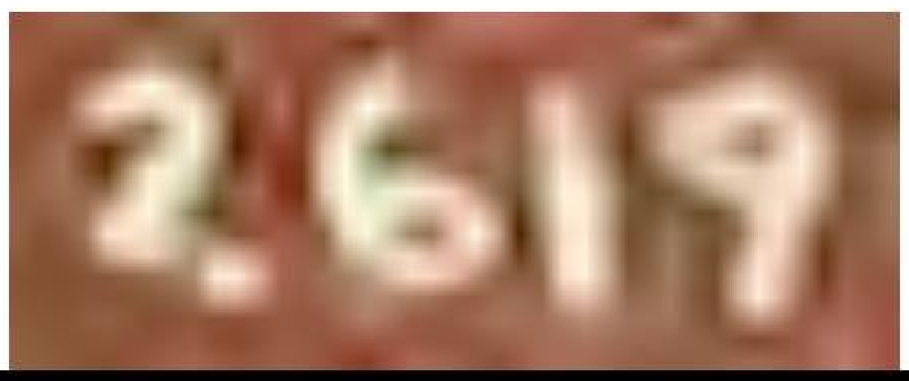
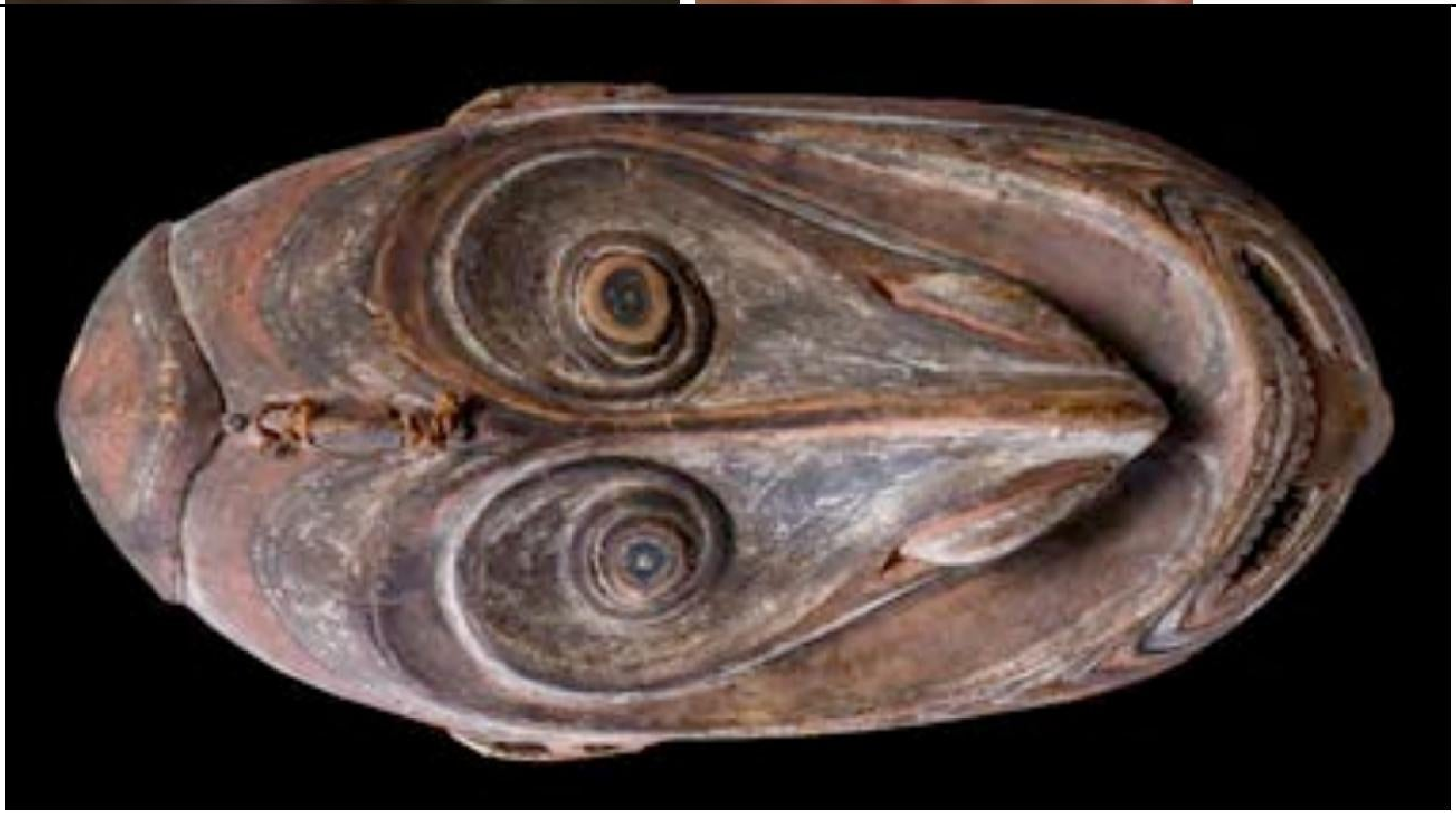
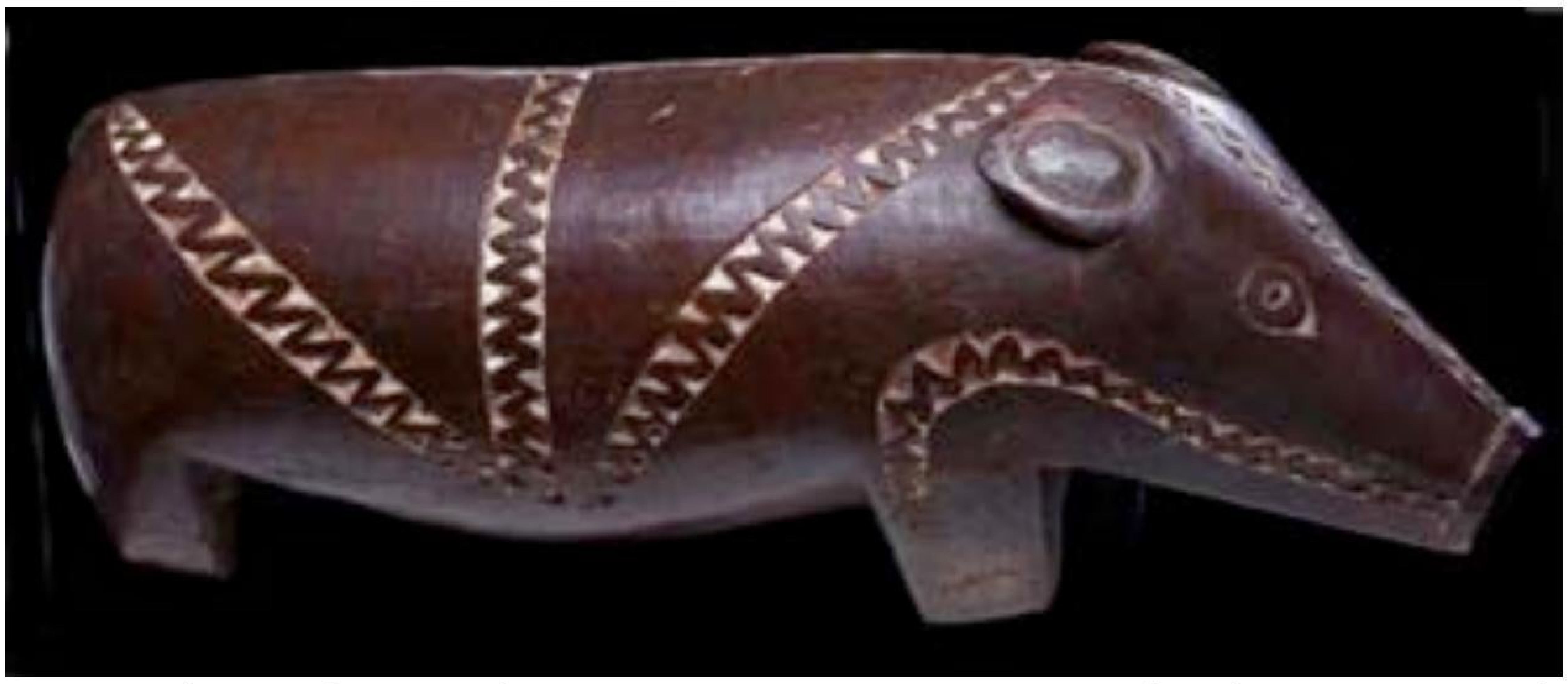
Picture of the number or label	 Other numbers inscribed on the shell rings shown below are 309, 43.8. and 43.22
Object which carries the number or label	
Comments	That the numbers were inscribed by the Darks is an assumption.
Owner of the artwork	Galerie Lemaire in March 2015
History of the Collection using the number or label	The shell rings may have been collected by the Darks during their fieldwork among the Kilenge of West New Britain in 1964, 1966-67, and 1970 (Dark 1974: 7; Dark and Dark 2009: vii). Part of the Dark Collection was sold at Woolley & Wallis, Salisbury, on 10th Feb. 2015.
Research questions	
For further information	

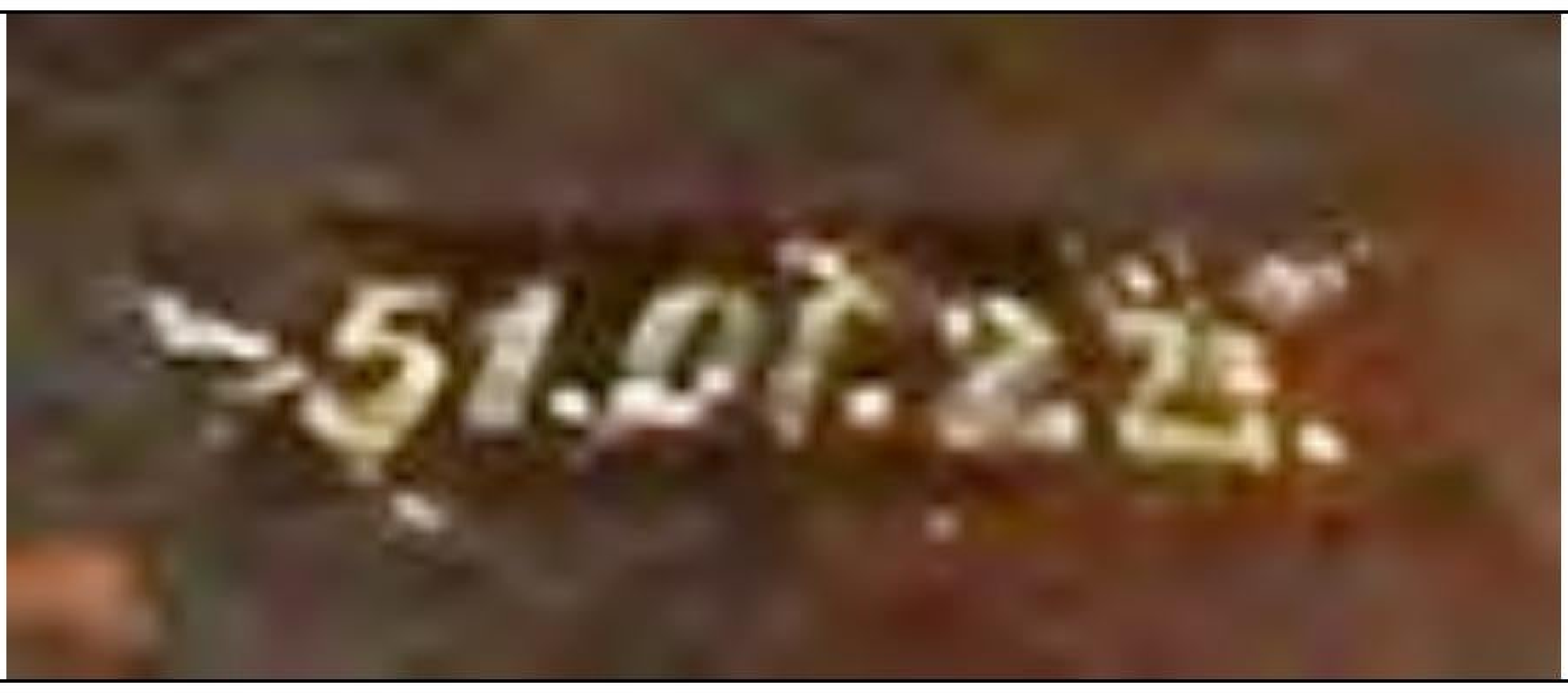
see	
Document prepared by	Harry Beran with information and photographs from Finette Lemaire.
Document last worked on	6 April 2015

User of the inscription or label	**LEO FLEISCHMANN (1928-1993), Sydney.**
Picture of the number	 LF/C 187  LF/I 19
Object which carries the number	 Vanuatu club

	 Tongan headrest. The number LF/I 19 appears on the lower leg on the left.
Comments	1. Fleischmann used a number of different prefixes for his numbers after the forward slash. They included A for axes and I for implements, including headrests and lime spatulas. C probably stands for clubs. 2. I have seen a number of objects from his collection where the LF has been scratched off. 3. The red number on the club below Fleischmann's number shows that the objects comes from the Rowlison Collection (cf.)
Owner of the artwork	I don't recall who the owner of the club was when I obtained the photograph of it. The headrest is illustrated in Meyer (2004, Item 59).
History of the Collection	The collection was formed by purchases of objects in Australia while Fleischamnn was manager of Senta Taft's Galleries Primitif in Sydney. After Fleischmann died she inherited the collection and gradually sold most of it, including at auction at Sotheby's Sydney on 4th Dec. 1994.
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012, revised 6 April 2015.

User of the inscription	Harry A. Franklin (c. 1904 – 1983) Collection

or label	
Picture of the number or label	 
Object which carries the number or label	 Gable mask from the Sepik River inscribed 4517 on the back.  Carved pig from the Massim region inscribed 2619 on the belly. The attribution of this piece to the Harry A. Franklin Collection is, at present, based only on the slight resemblance of the inscribed number to that inscribed on the gable mask. The pig has a second number inscribed on its belly: 51.01.22. This looks like an earlier inscription from an unidentified collection — see the document Unidentified inscription 51.01.22.

	
Comments	
Owner of the artwork	Michael Hamson in 2013.
History of the Collection using the number or label	Harry A. Franklin was a Los Angeles collector and tribal art dealer. The African part of his collection was sold by Sotheby's New York on 21 April 1990 (internet). His Oceanic Collection was donated to the Hood Museum of Art at Dartmouth College in 1991 (Los Angeles Times, 23 Feb 1991). In 1960 an exhibition of items from his collection was held and a catalogue issued entitled *Primitive Arts of the Sepik River New Guinea From the Collection of Mr. Harry A. Franklin Beverly Hills, California*. The numbers of the objects in the exhibition ranged from 1077 to 4574, with wide gaps in the series of numbers, and the gable mask shown above is listed as nr 4517 (Michael Hamson email, 11 Oct 2013).
Research questions	1. Find out from a member of his family or from someone at the Hood Museum whether there is a catalogue of his collection or, at least, whether other items in the Oceanic collection are also inscribed with number like those shown above. 2. This may throw light on whether the pig is indeed from the Franklin Collection. 3. Find out where the 1960 exhibition was held and who prepared the catalogue. 4. Paul Lewis (email 15 Oct. 2013) advises that no inventory numbers are mentioned in the sales catalogue of the African collection other than a few by owners previous to Franklin. 5. Did Franklin inscribe numbers only on objects that went into his private collection or also on those intended for sale? AJPM has piece ex Franklin (he has inventory card) without inscribed number. Does the inventory card have a number?

For further information see	
Document prepared by	Harry Beran with photographs and information from Michael Hamson.
Document last worked on	13 Oct 2013.

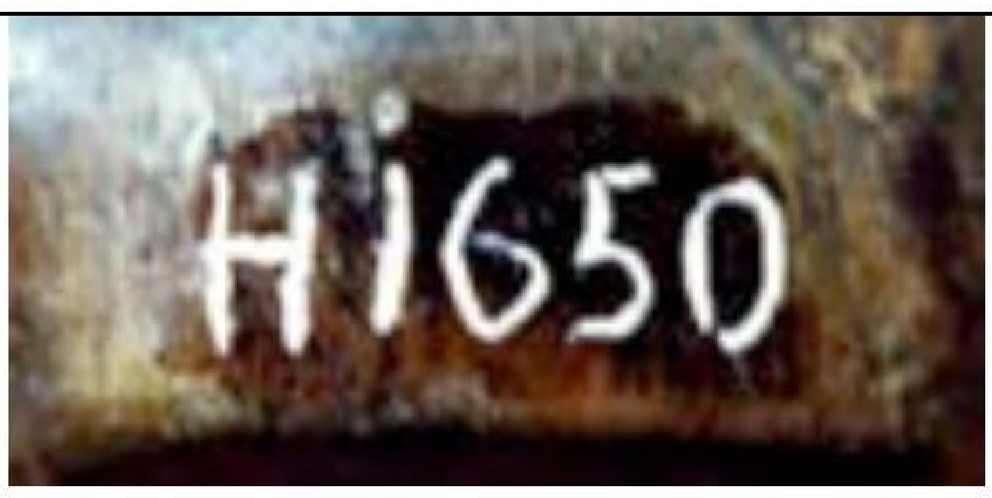
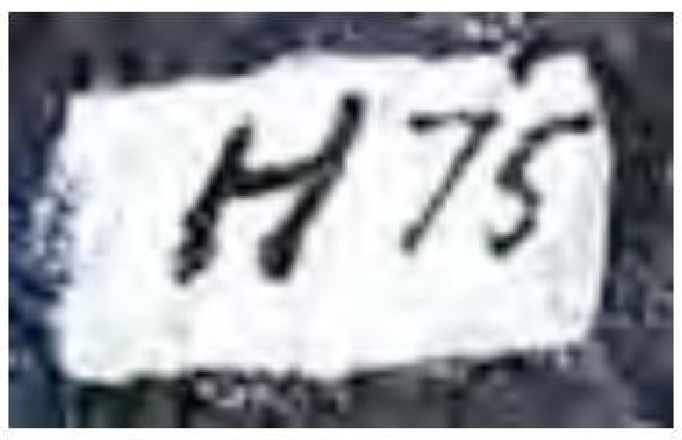
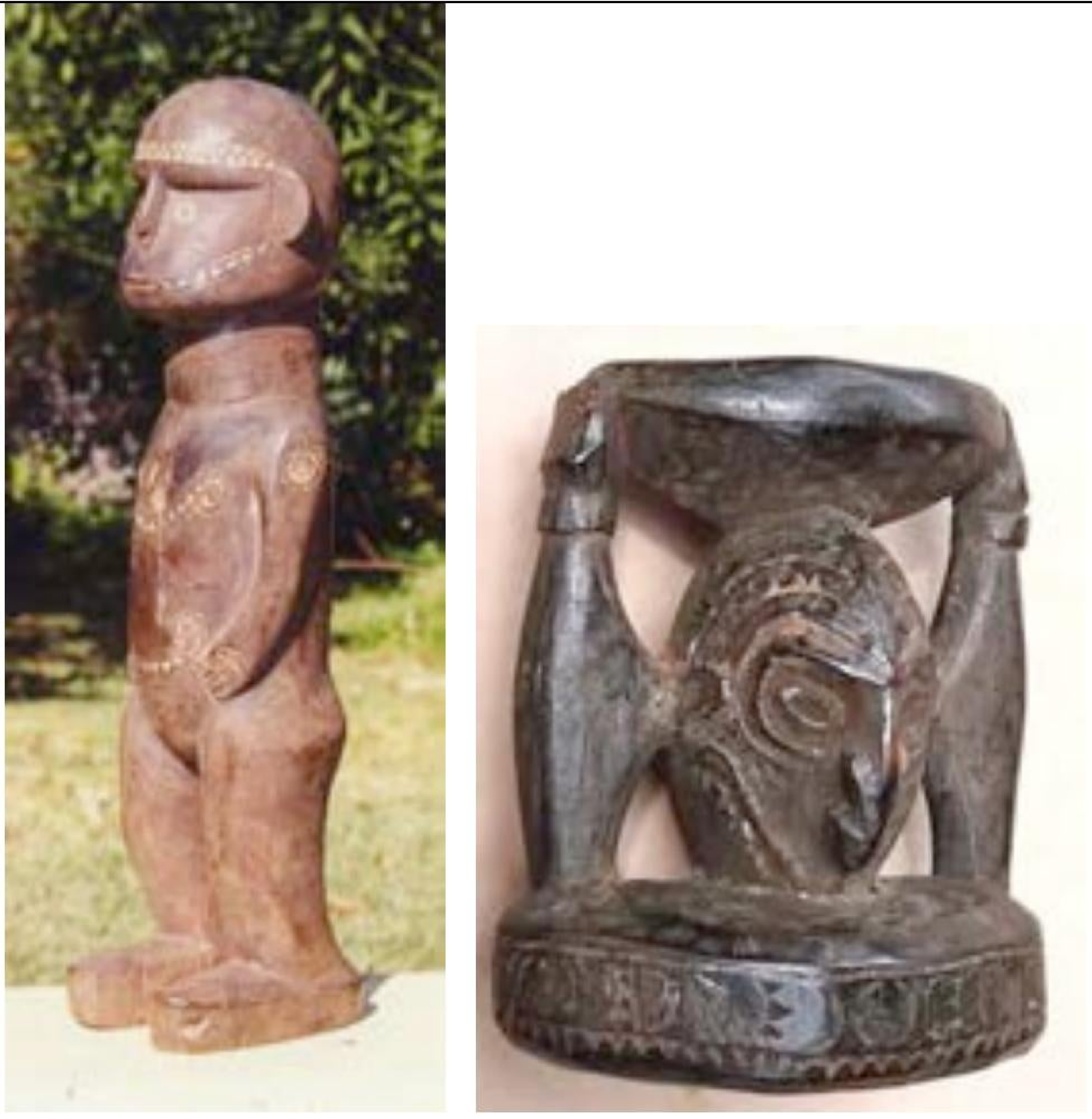
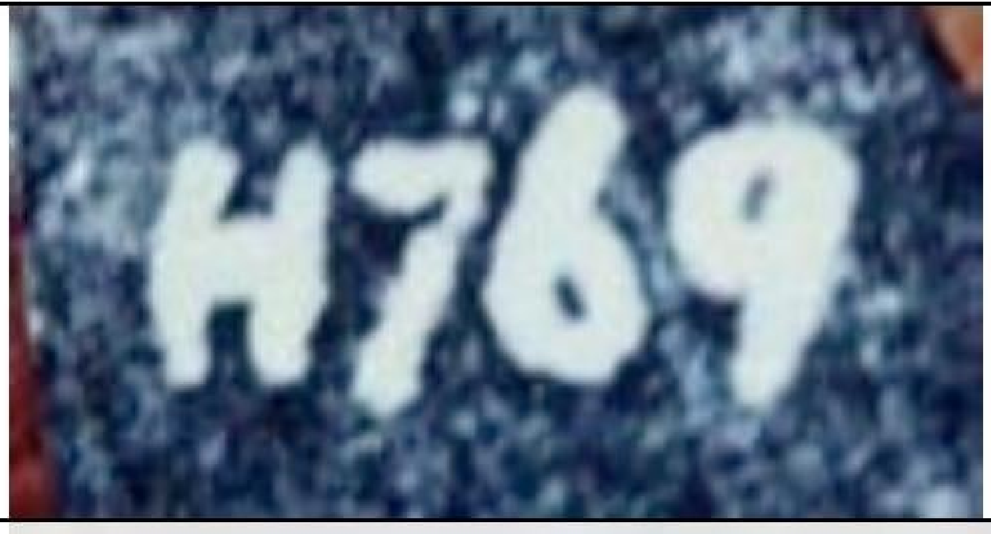
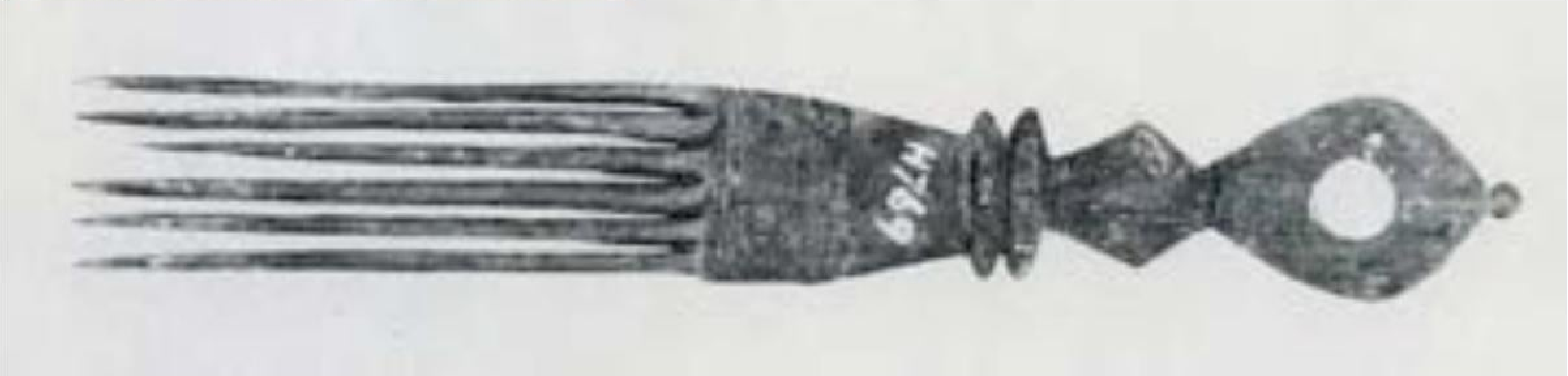
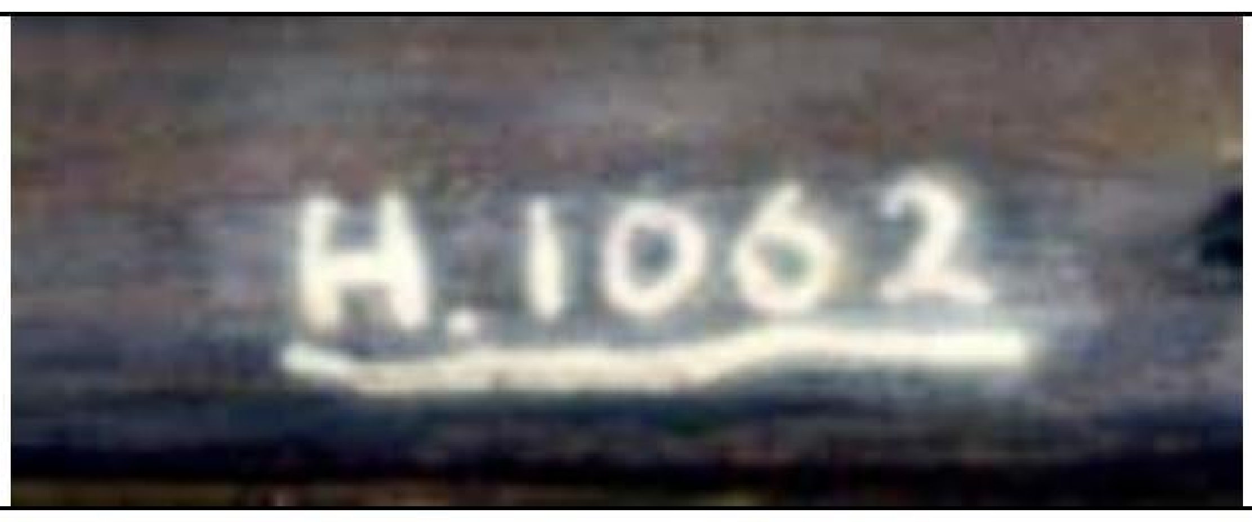
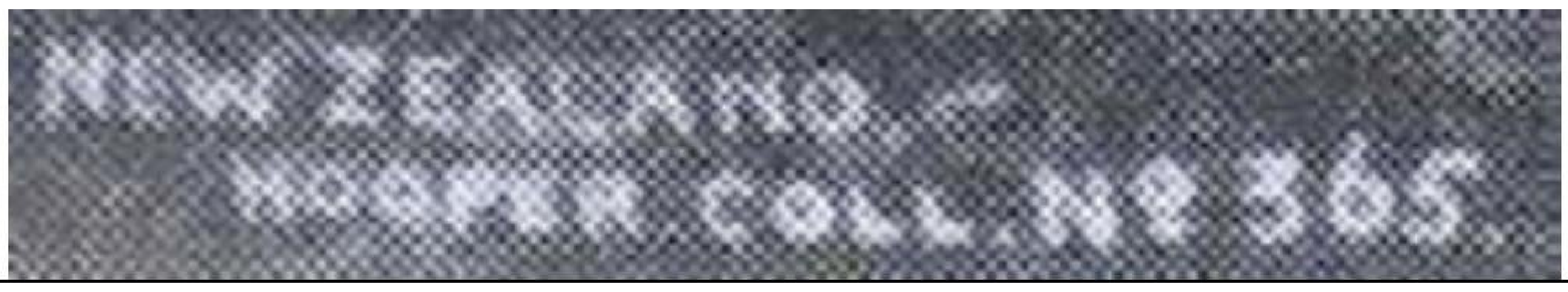
User of the inscription or label	**PETER HALLINAN**, Australia
Picture of the number	 Number on Massim figure  Number on a Sepik River mortar
Object which carries the number	 On the left. A Massim standing female figure, inscribed H1650, published in Beran (1996,

	plate 77). Collected by Hallinan on Normanby Island. On the right. Sepik River mortar, inscribed H75.
Comments	Peter Hallinan lives in Australia and was active as a dealer and collector of Oceanic art from the 1960s to the 1990s. He inscribed numbers only on objects that went into his private collection, not those intended for sale. His inscribed numbers are similar to those of the Holt Collection (cf.) They differ from those of the Hooper Collection (cf.), inscribed when the book on the Hooper Collection was being prepared, in not having a full stop between the H and the number. At least some of the Hooper numbers are also underlined. Hallinan placed his numbers as discreetly as possible. There is also a document 'Unidentified Collection H 991' which illustrates two objects with H numbers (H 991 and H 57), which are not from the Peter Hallinan Collection.
Owner of the artwork	The Massim figure: John and Marcia Friede (Jolika) Collection in 2012. The Sepik River mortar: Eric and Evarne Coote Collection, Australia, in 2012.
History of the Collection	Hallinan formed a large collection of Oceanic art, mostly by field collecting, which was dispersed in the 1990s. Some objects were sold privately, others via Sotheby's London on 7. Dec. 1992 and Sotheby's Sydney in 28. Nov. 1993. He has a complete register of the collection with acquisition information.
Research questions	
For further information see	The two Sotheby's catalogues mentioned above.
Document prepared by	Harry Beran, with information and photographs from Eric Coote. Thanks to Peter Hallinan for checking an earlier version of this document).
Document last worked on	13 Oct. 2013.

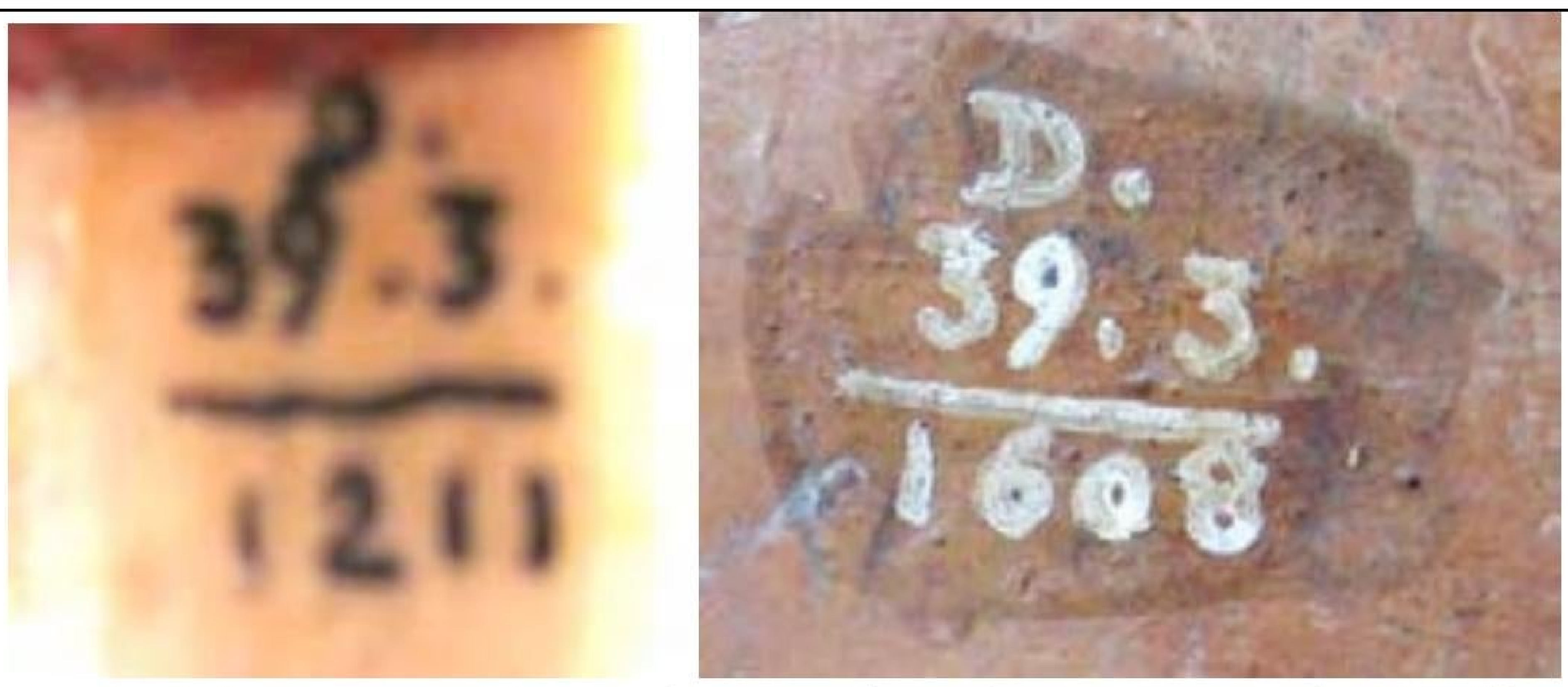
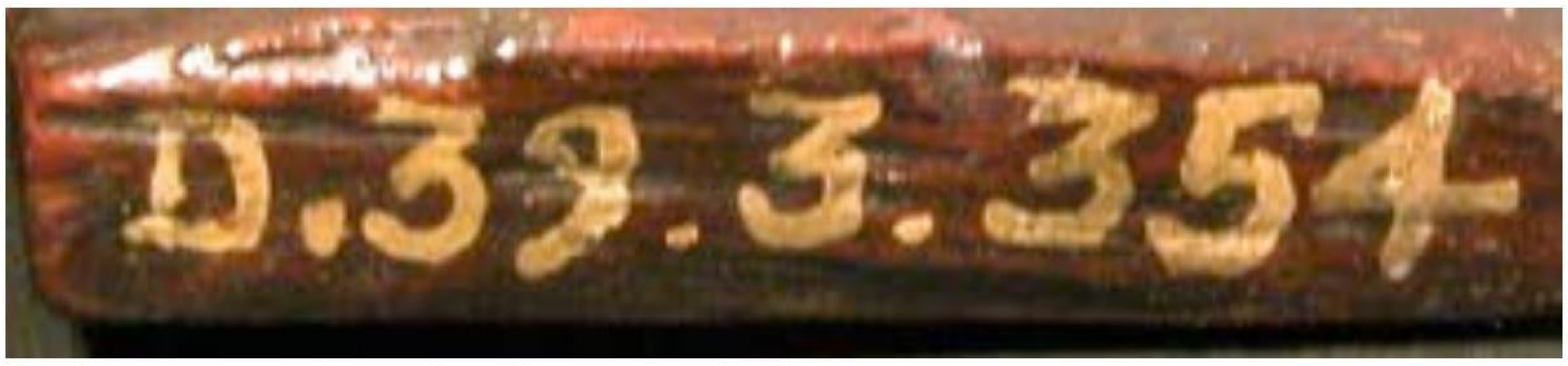
User of the inscription or label	**HOLT COLLECTION.** According to the ‘Collector’s Foreword’ by Holt in the Sotheby’s Sydney sales catalogue of 1983, he was active in the 1910s
Picture of the number	
Object which carries the number	
Comments	1. The inscribed numbers are similar to those of Peter Hallinan (cf). They differ from those of the Hooper Collection (cf.), inscribed when the book on the Hooper Collection was being prepared, in not having a full stop between the H and the number. At least some of the Hooper numbers are also underlined. 2. Another object with an H number (H991), but not from the Peter Hallinan Collection, appears in the document ‘Unidentified Collection H991’. The history of this object is not known. It may be from the Holt Collection or from a third collection using numbers in the style of the Hallinan and Holt collections.
Owner of the artwork	
History of the Collection using the inscription	The Holt Collection of Australian Aboriginal and Melanesian art was sold by Sotheby’s Sydney on 13th October 1983 with an illustrated catalogue. It consisted mostly of Aboriginal art but included the present comb and another, from the Papuan Gulf, inscribed H770, both are illustrated in the catalogue.
Research questions	Who was Holt and when did he form his collection. Robert Bleakley probably knows.
For further information see	Oceanic Art Society Newsletter Vol. 2, Issue 5, 1997, p. 10.
Document prepared	Harry Beran

by	
Document last worked on	18 July 2012

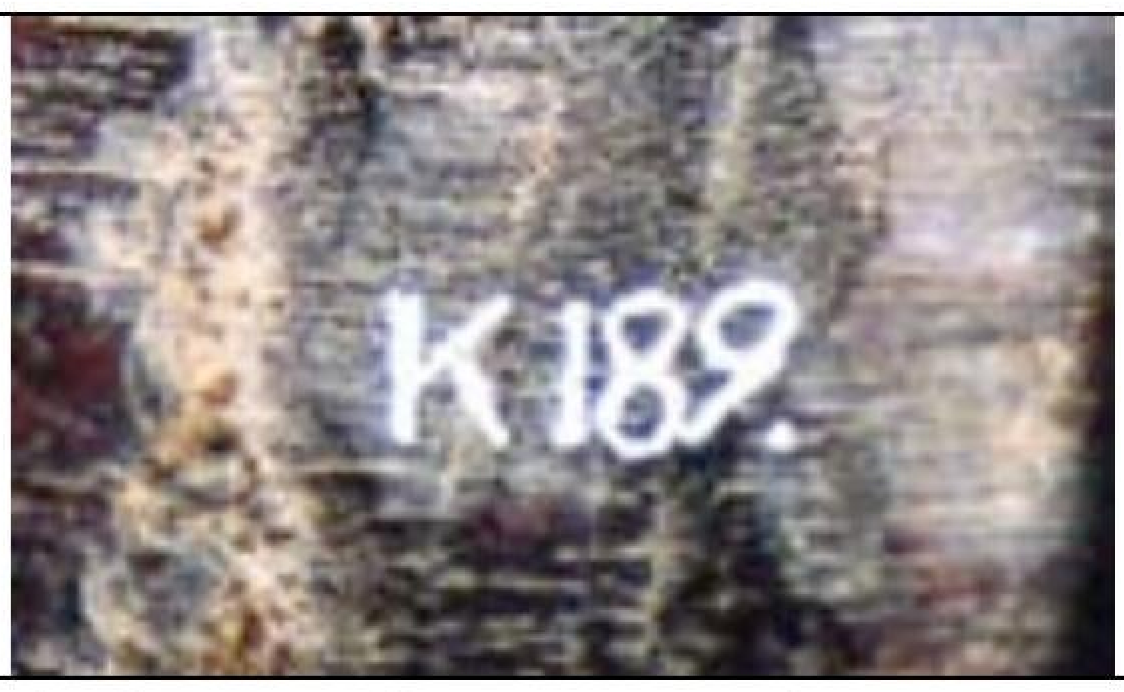
User of the inscription or label	JAMES T. HOOPER COLLECTION, UK.
Picture of the number	
Object which carries the number	A Massim spear, part of lot 31 in the sale of Melanesian and Polynesia Art from the Hooper Collection at Christie's, London, June 19th, 1979.
Comments	1. The registration numbers of the Hooper Collection differ from those of the Hallinan and Holt collections in having a full stop between the H and the number and being underlined. 2. Numbers in the style shown above were inscribed on objects when Steven Phelps (now Hooper) was commissioned to write a book on the Hooper Collection (Phelps 1976) after James Hooper's death and they correspond to the catalogue numbers published in this book. Objects given or traded away by Hooper before then do not carry these numbers. 3. Numbers like that shown above have to be distinguished from those James Hooper inscribed on some objects himself; two examples are shown below. (I am grateful to Hermione Waterfield for mentioning this distinction to me (cf. Waterfield and King (2006: 120-21). 

	Inscription by James Hooper on a Maori hand club. After Phelps (1976: 57, Plate 25). The new catalogue number in the book is 204. Inscription by James Hooper on a Northwest Coast raven rattle. After Phelps (1976: 311, Plate 179). The new catalogue number in the book is 1453.
Owner of the artwork	Harry Beran Collection, sold to Leo Fleischmann in the ?1980s
History of the Collection using the numner	The Hooper Collection was dispersed in the 1970s by auction. [?Most of] the Oceanic collection was sold at Christie's London on June 19th, 1979.
Research questions	
For further information see	- Oceanic Art Society Newsletter Vol. 2, Issue 5, 1997, p. 10. - Phelps (1976) - Waterfield and King (2006: 110-121)
Document prepared by	Harry Beran
Document last worked on	19 April 2012

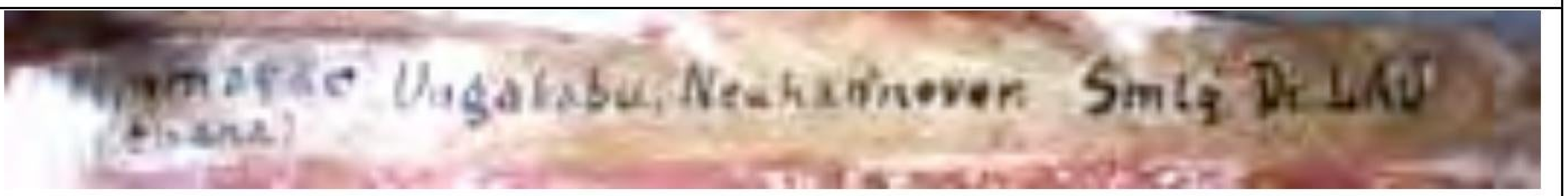
User of the inscription or label	*KORRIGANE* EXPEDITION COLLECTION

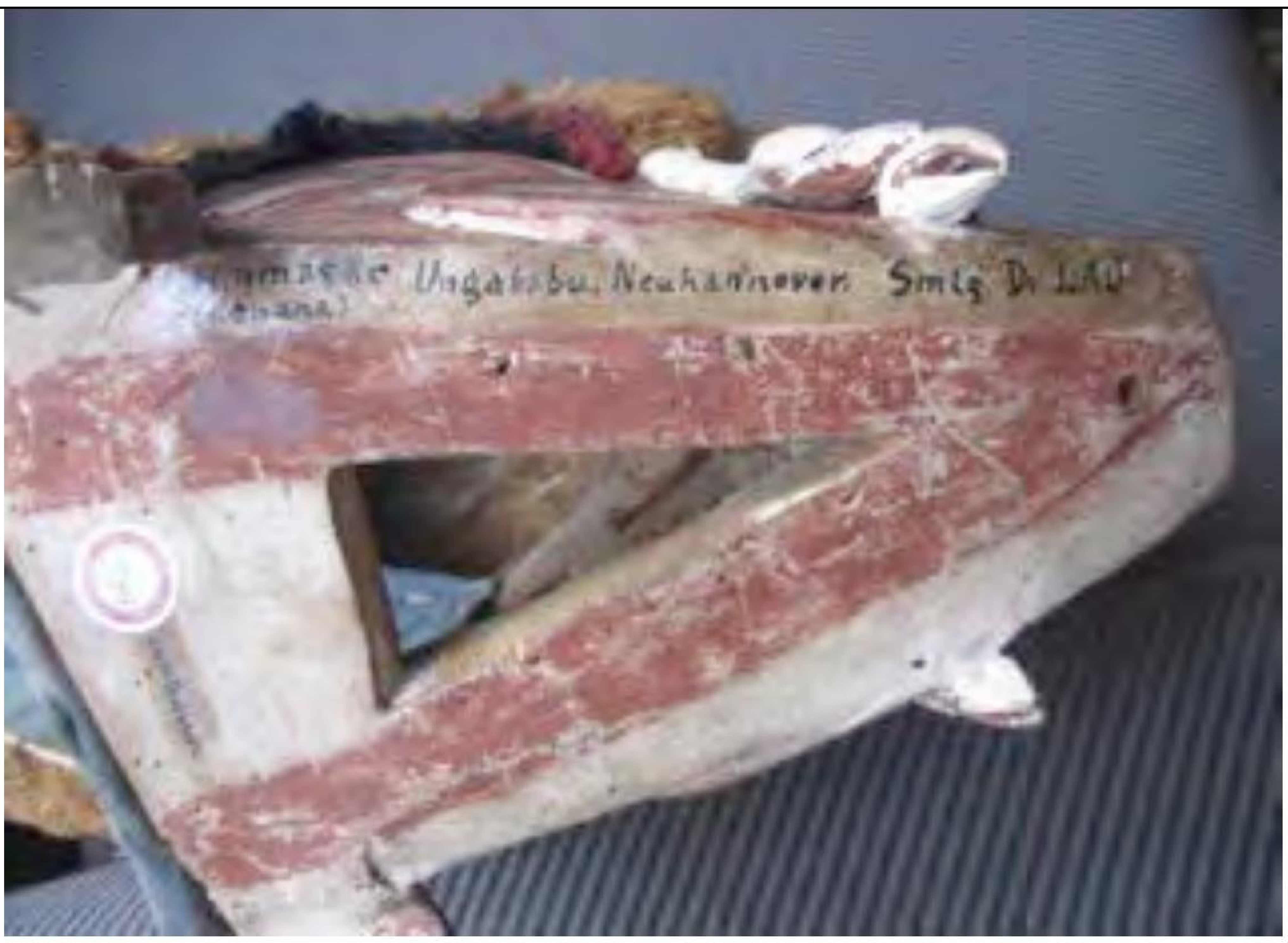
Picture of the number	 Inscriptions on a Solom Islands ring and Sepik spoon.  Solomon Islands dance club
Object which carries the number	Solomon Islands ring and Sepik spoon: D. 39.3/1211 and 1608. Solomon Islands dance club D.39.3.354.
Comments	1. 39.3 stand for March 1939 (at which date many *Korrigane* objects were deposited at the Musée de l'Homme in Paris). Numbers are in white or black paint, according to the background. 2. Three more *Korrigane* registration numbers are illustrated in Meyer (2004: items 25 and 26) and Meyer (2012, item 23). 3. As Meyer (2012, item 22) notes, some *Korrigane* objects don't carry catalogue numbers because they were not deposited at the Musée de l'Homme.
Owner of the artworks	D.39.3/1608 and 1211: Private collection 1 in 2012. D.39.3.354: Franck Marcelin in 2012.
History of the	Many of the objects of the *Korrigane* expedition were sold at auction in 1961 (Collection Océanienne du

Collection using the inscription	Voyage de la Korrigane, Hôtel Drouot, Paris, December 4th & 5th), then again in 1989 and in 2010.
Research questions	
For further information see	*Le voyage de la Korrigane dans les mers du sud*, by C. Coiffier, 2002. According to the sales catalogue of Sotheby's New York, May 16, 2013, the *Korrigane* collection comprised 2800 objects, Monique de Ganay, one of the travellers on *La Korrigane*, made a 'scientific index' of the collection made on the voyage and Charles van den Broek, another of the travellers, wrote a book on the voyage. Presumably Coiffier's book has further details on this.
Document prepared by	Anonymous collector 1 with additions by HB.
Document last worked on	27 May 2013.

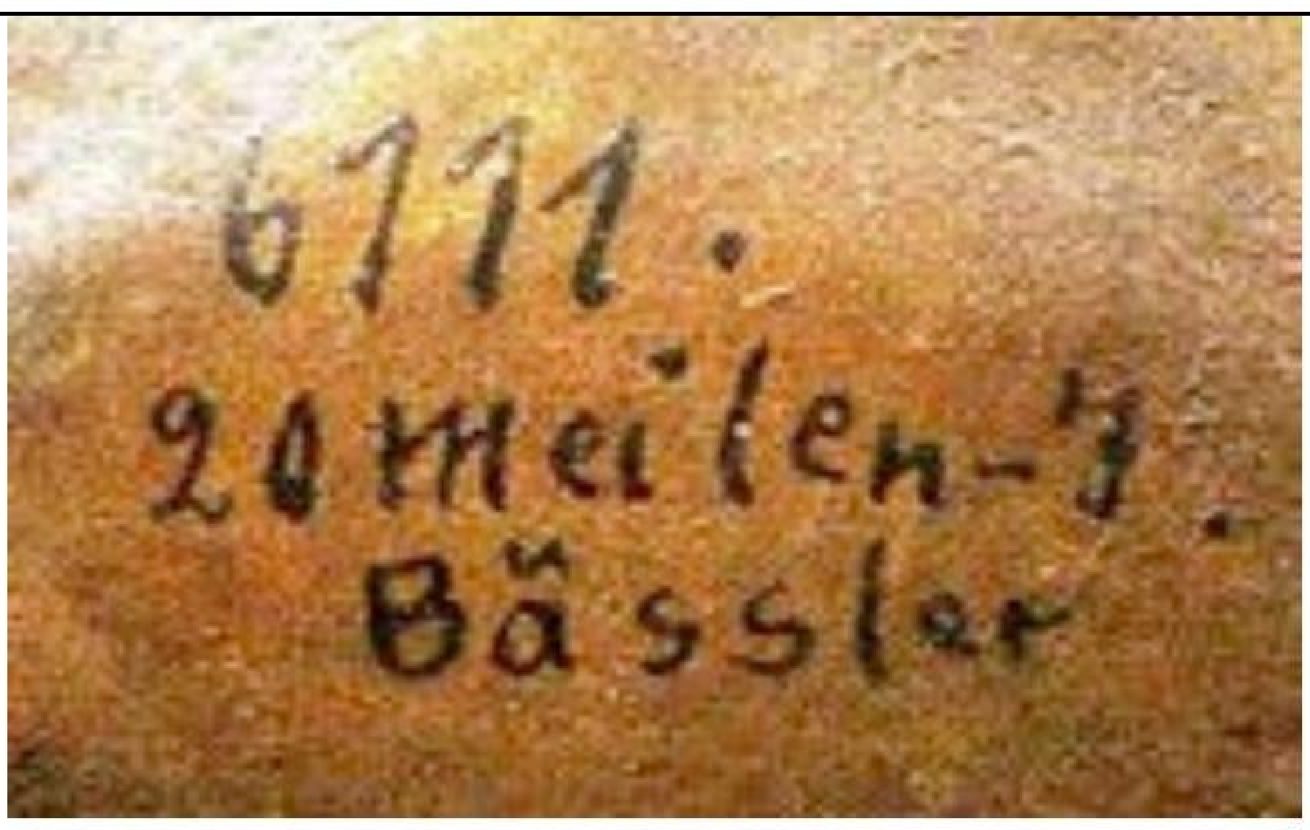
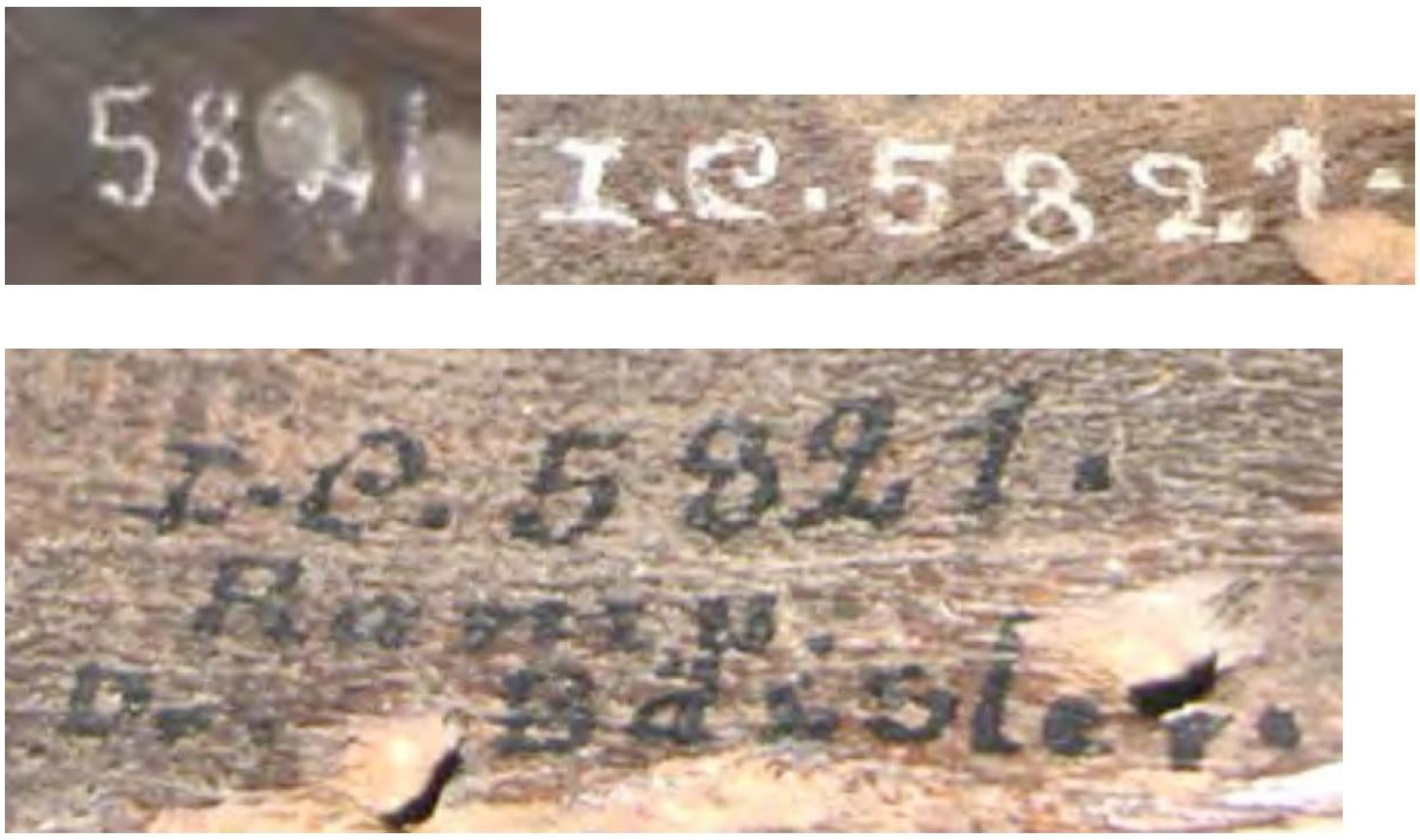
User of the inscription or label	**GRAEME KRAKE**, an Australian collector active in the 1990s
Picture of the number	
Object which carries the number	A ?New Guinea adze
Comments	A number of objects with these numbers were sold in Sydney at Lawson's and Sotheby's in the 1990s. I am grateful to Graeme Krake for permission to publish his collection numbers. The numbers are written in white on dark objects, black on light-coloured ones.
Owner of the	

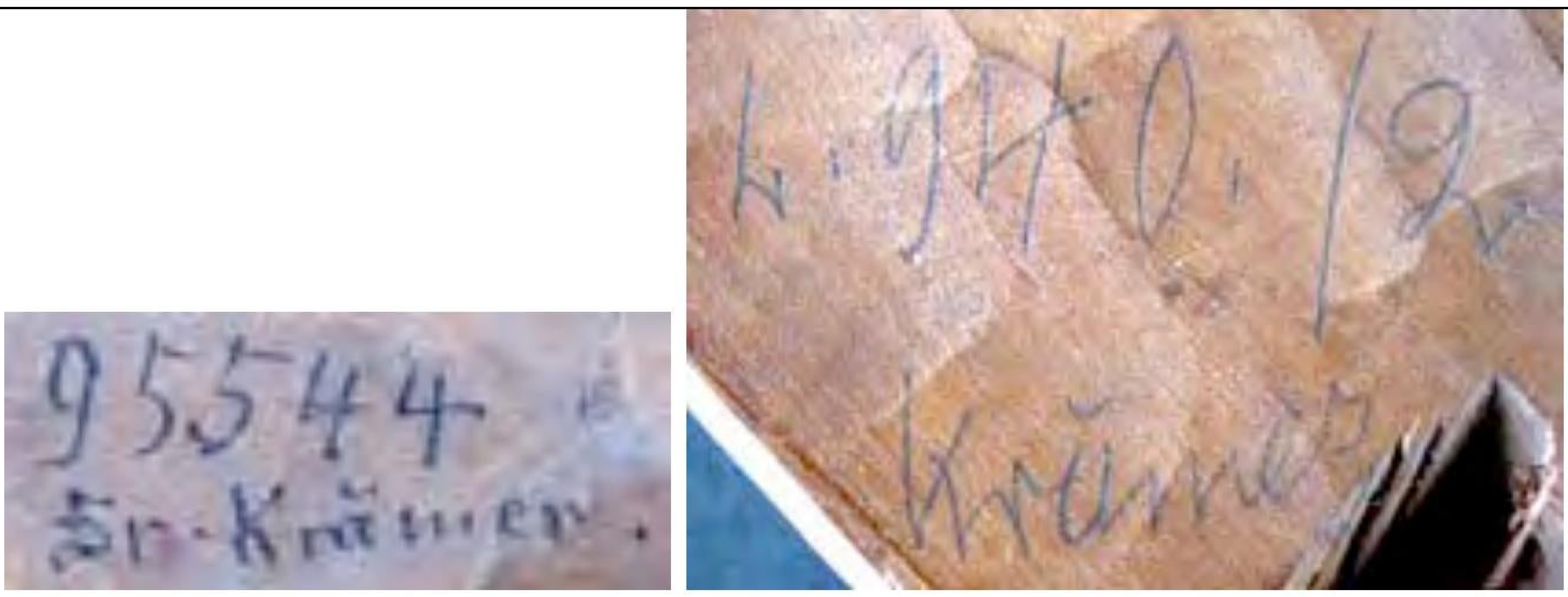
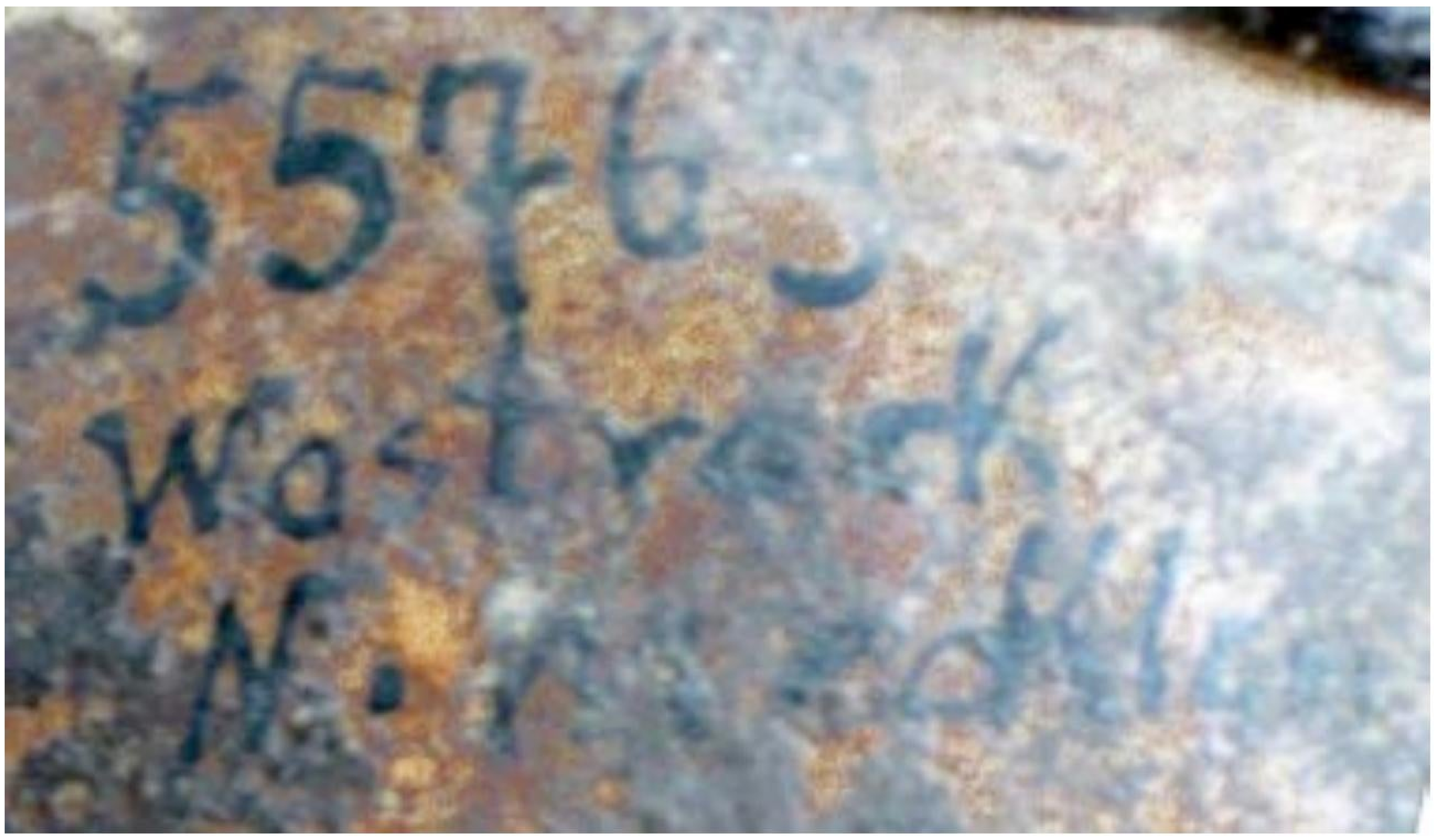
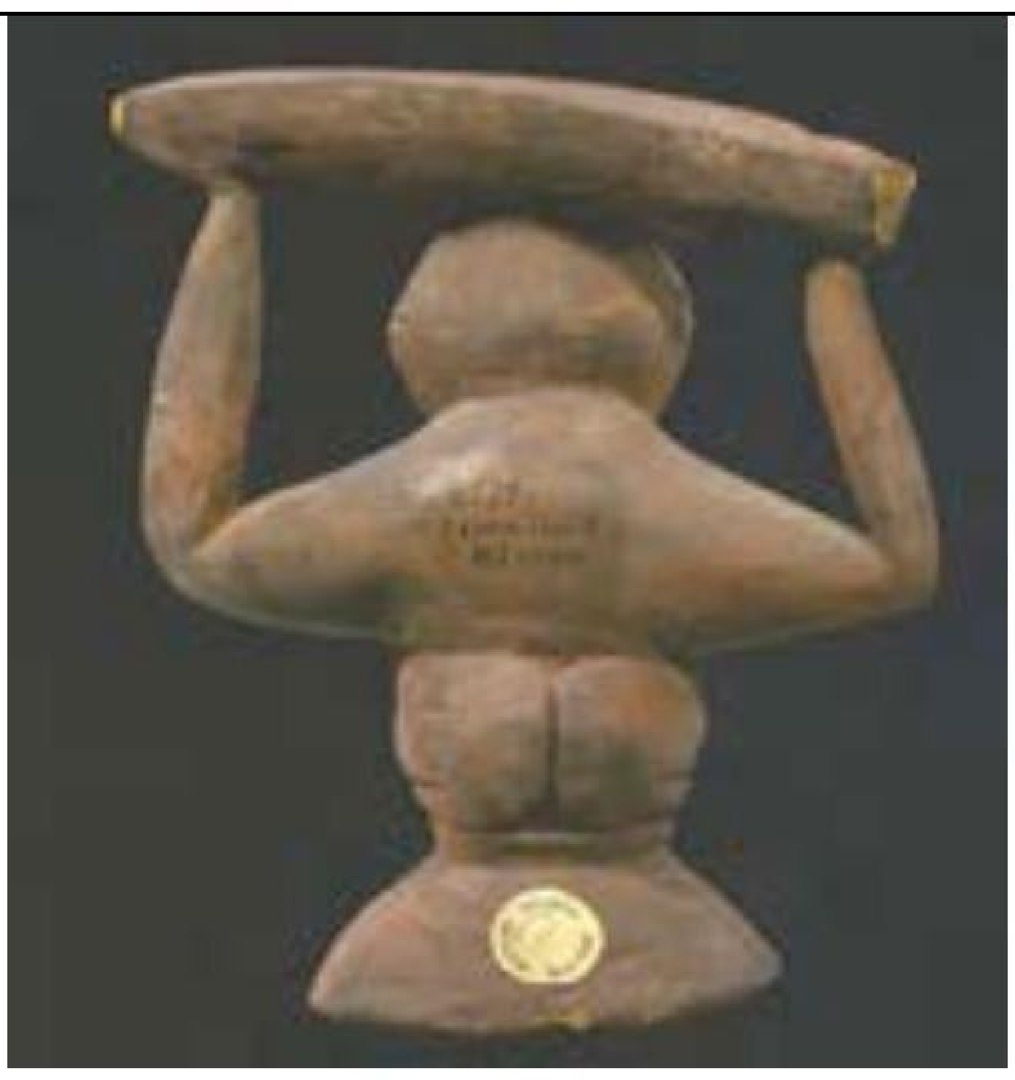
artwork	
History of the Collection using the inscription	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

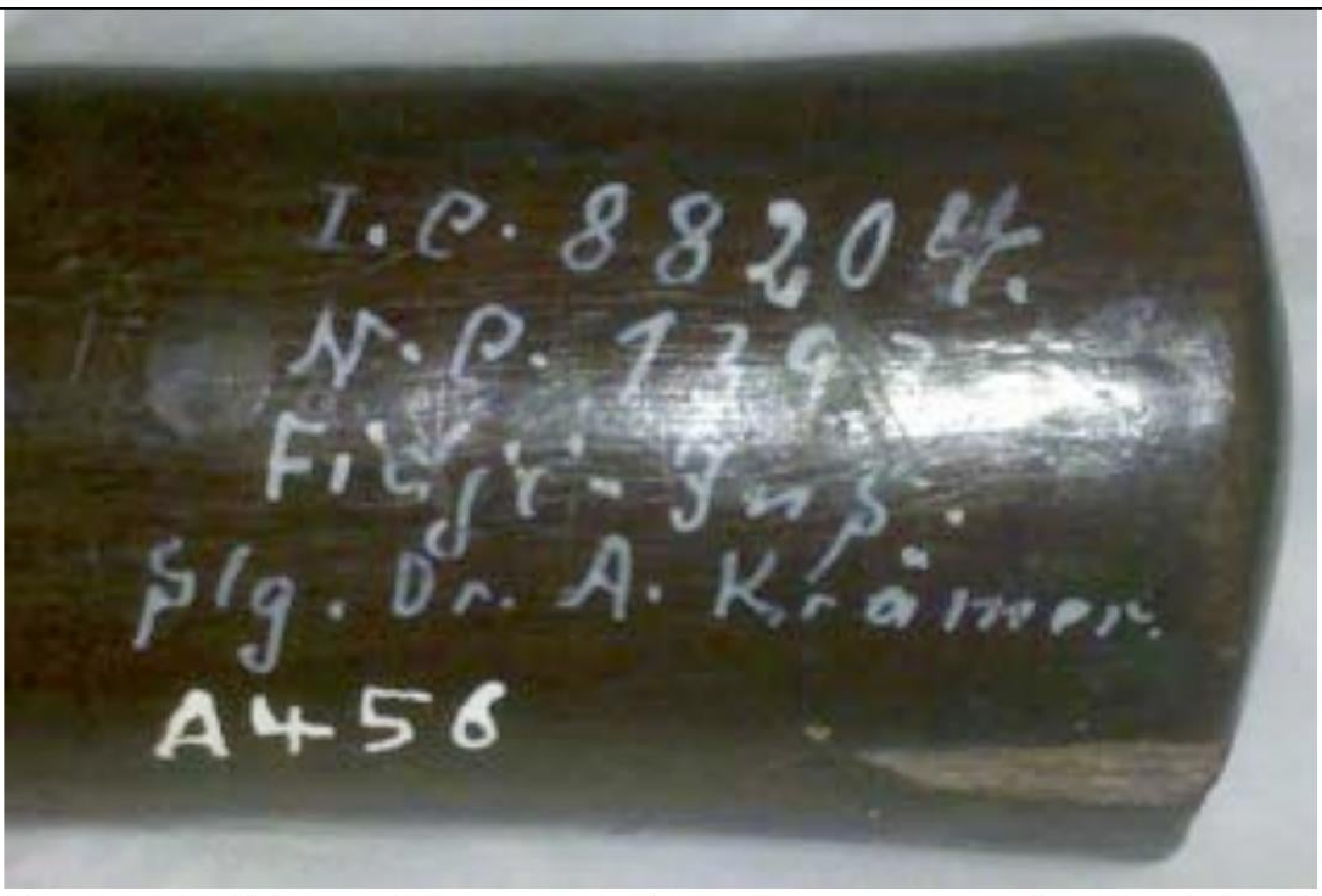
User of the inscription or label	**Dr Lauterbach Collection**
Picture of the number or label	 The inscription reads: ‘Helmmaske Ungafabu, Neuhannover. Smlg Dr Lau’ (Helmet mask Ungafabu, Lavongai, Cllctn [that is, collection] Dr Lau[terbach]). Lavongai is a large island in New Ireland Province.

Object which carries the number	
Comments	Loed van Bussel comments that Lauterbach wrote the origin of the piece and his name (abbreviated) on every object in his collection.
Owner of the artwork	Van Bussel Collection (Z 245).
History of the Collection using the number or label	According to van Bussel, Lauterbach's collection was bought by Lemaire, Amsterdam, and sold to what is now the Wereld Museum (World Museum), Rotterdam.
Research questions	- What is Lauterbach's first name - Anthony Meyer has shown me a short publication by a Dr Lau about his collection of tribal art but I have lost the bibliographical information about it. - Is the collector's name Lau or Lauterbach? The publication which appears to be written by him gives his name as Dr Lau and apparently he wrote his name as 'Dr Lau' on pieces in his collection.
For further information see	
Document prepared by	Harry Beran with information and a photograph (IMG_6445) supplied by Loed van Bussel
Document	Oct 9, 2012

last worked on	

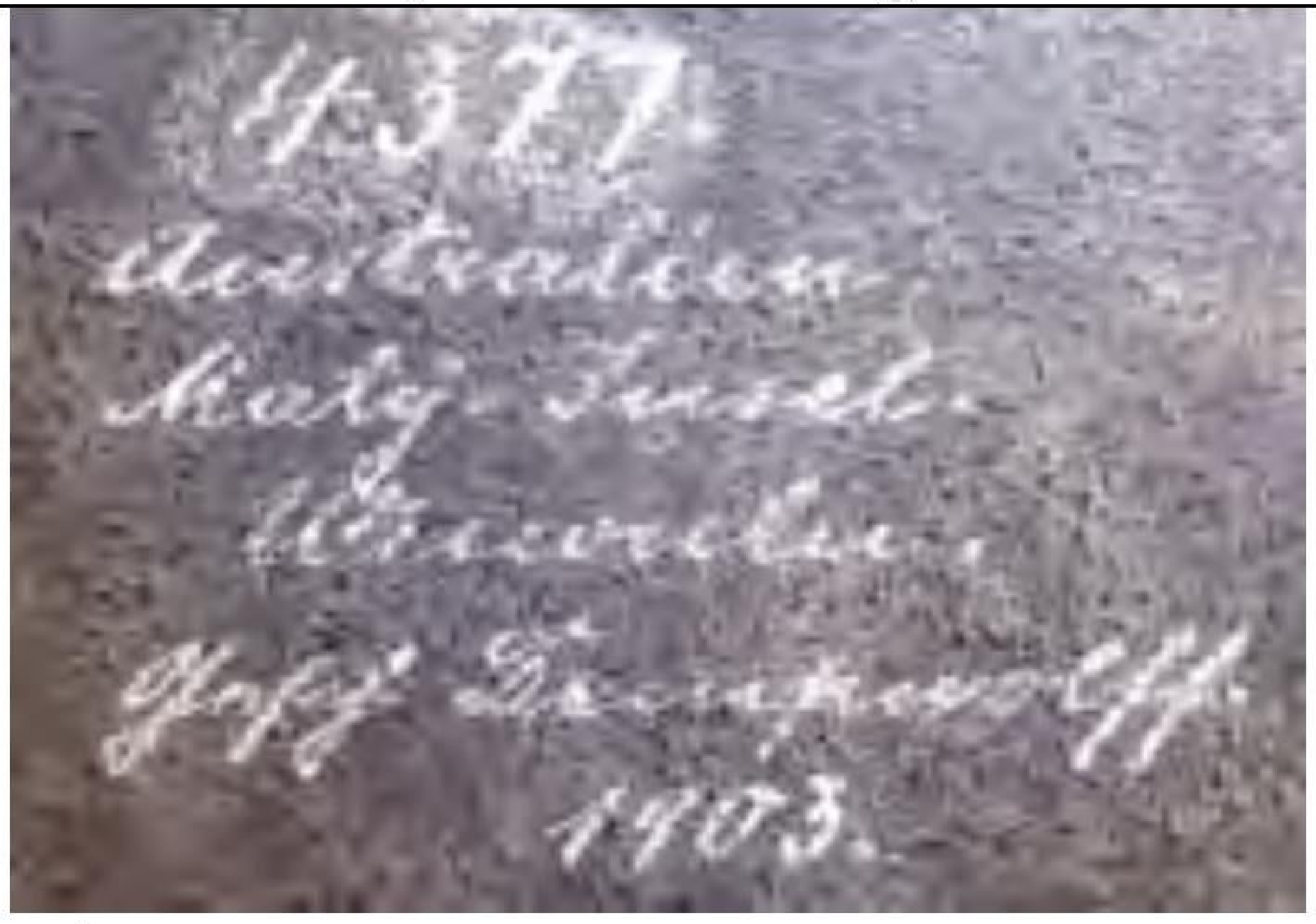
User of the inscription or label	LINDEN-MUSEUM, STUTTGART
Picture of the number	 1. This inscription appears on the back of the figure on the headrest shown below (the change in colour is due to photoshopping). The inscription I. C. 6111 appears on the foot of the piece but no photograph of this inscription is available at present. 2. For the inscription I.C. 88204 see the photograph of a Fiji beater shown below.  3. Three inscriptions on a Ramu River mask, the most extensive reading 'D.C. 5821. Ramu. Dr Bässler'

	 4. Both inscriptions appear on a New Ireland frieze. That on the left is '95544 Dr. Krämer', that on the right L.940./2 Krämer'.  5. The inscription reads '55763 Wostrack N M????' (perhaps N[eu] Mecklenburg, the German name for New Ireland).
Object which carries the number	 1. The headrest inscribed I.C. 6111

	 2. A Fiji [?tapa] beater showing a number with the I.C. prefix.. 3. Mask inscribed ‘I.C. 5821. Ramu. Dr Bässler’. Sold at Sotheby’s New York, May 11th, 2012, Lot 216. 4. The New Ireland frieze with the inscribed numbers 95544 and L.940./2. 5. I don’t have a photo of the New Ireland skull, Nr 55763.
Comments	1. Ingrid Heermann (email April 2012) has confirmed that there are objects in the Linden-Museum with an L prefix, such as the example shown (L.940./2), cf. the

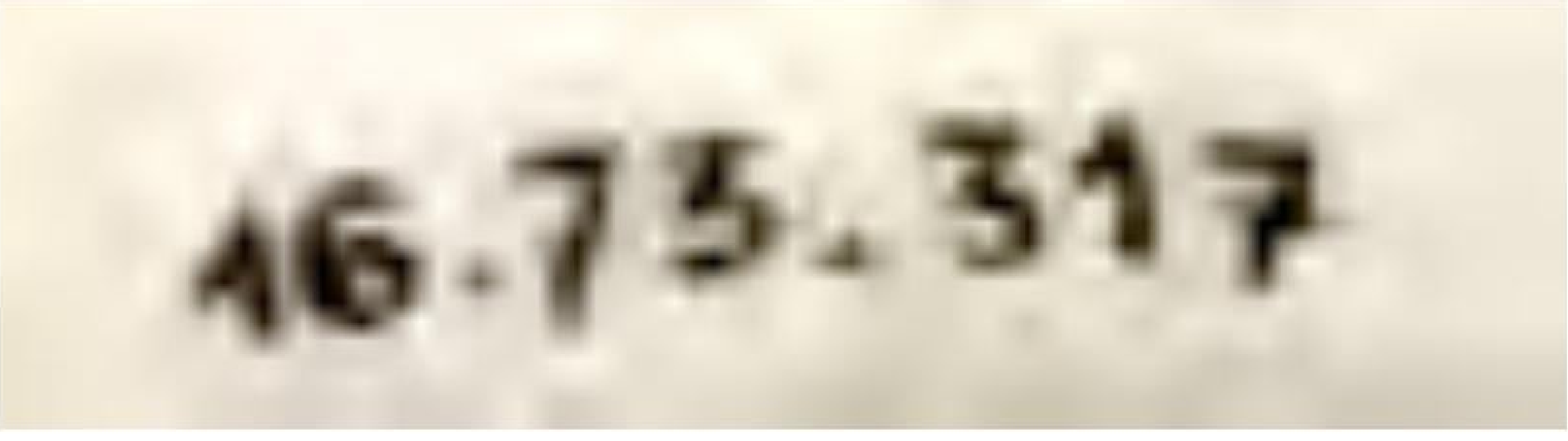
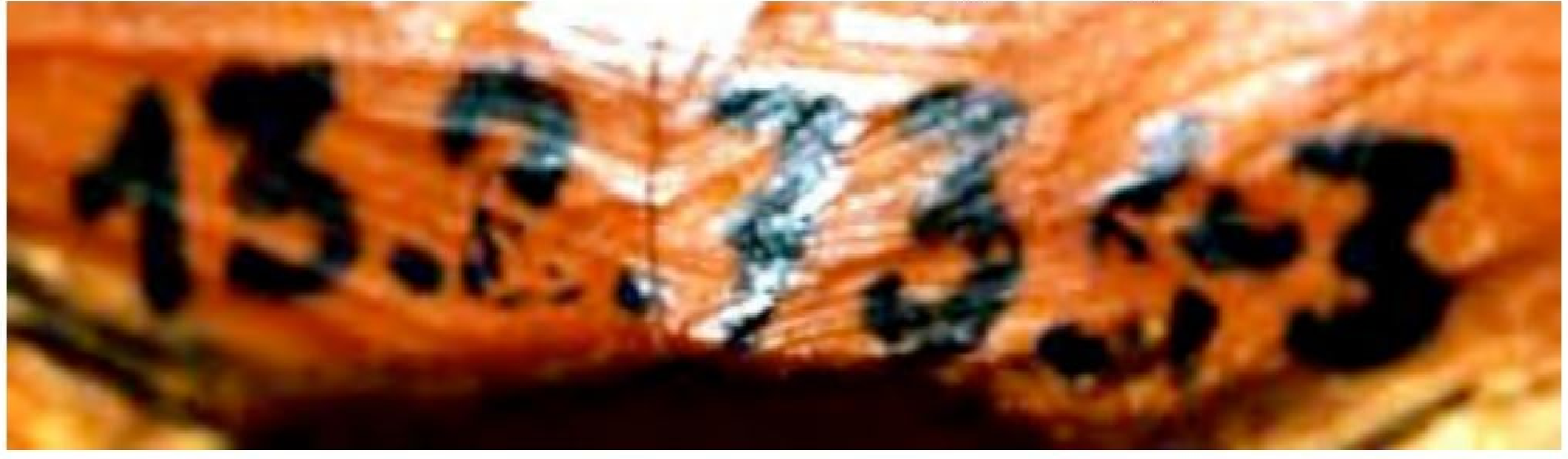
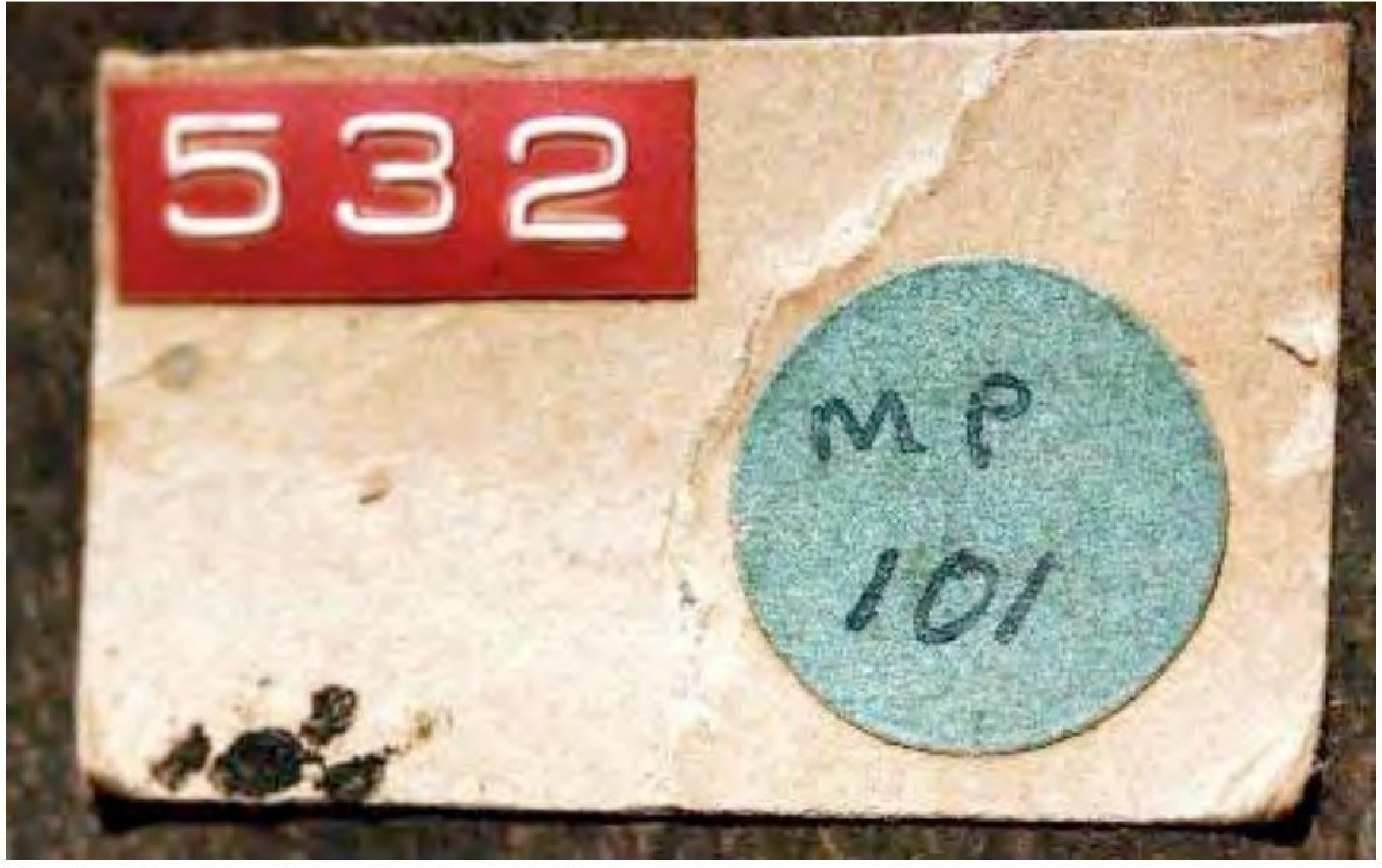
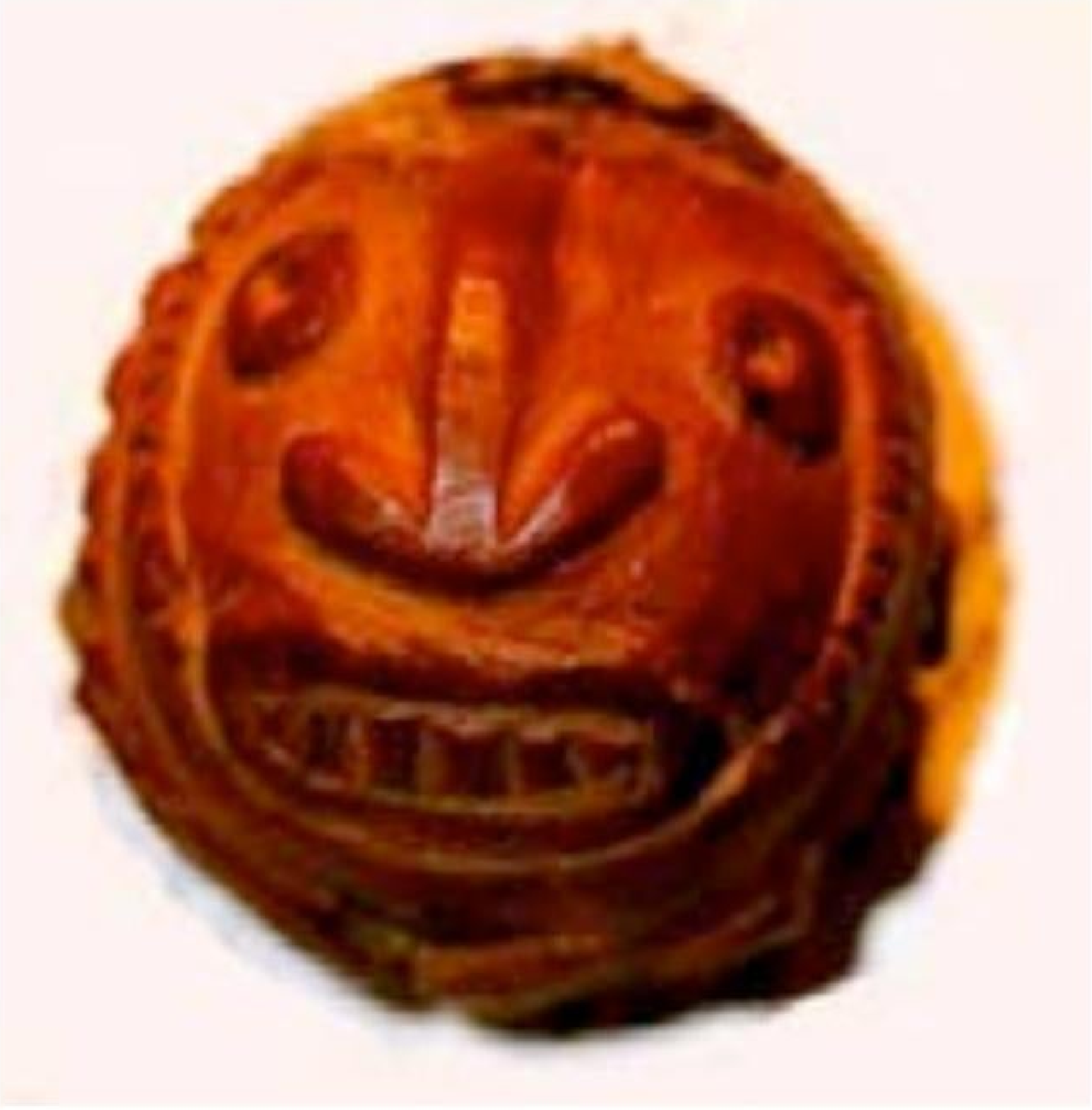
	document on Linden-Museum labels.. However, she advises that prefixes of the form L.1/XXX, L.2/XXX, L.3/XXX etc are not prefixes ever used by the Linden-Museum. (A document on this series of numbers is in preparation.) 2. Arthur Bässler collected on the Sepik at some time between 1887 and 1889 (Meyer (2004: 130). Parts of his collection went to the Linden-Museum, Stuttgart, and the Museum für Völkerkunde, Berlin. The headrest shown above was exchanged with Ludwig Brettschneider in 1958 (Meyer (2004: 30-31). The round label on the foot is from the Mathias Komor Gallery, New York (cf.) 3. Augustin Krämer (1884-1941) is a famous German ethnologist. He was a curator of the Tübingen University Museum for some time (source???) and the director of the Linden-Museum from 1911 to 1915 (Print-version of the catalogue of the 69th tribal art sale of the Zemanek-Münster auction House). Parts of his collection are in the Tübingen University Museum, the Linden-Museum and the Field Museum, Chicago. 4. According to the Sotheby's catalogue mentioned below, the Ramu River mask was in the Linden-Museum before 1914 and was acquired by its vendor from Mathias Komor, New York. 5. Dr Wilhem Wostrack, a native of Stuttgart, was the District Officer at Namatanai in New Ireland in the early years of the 20th Century. In 1904 he was asked by Graf von Linden to collect objects for the Linden-Museum in Stuttgart, and the skull Nr 55763 is one of the objects he collected. (Vicky Barnecutt for the sale of the Frum Collection, Sotheby's Paris, 16/9/2014, on the internet under 'Wilhelm Wostrack and Uli Figures'). 6. There is also a document on Linden-Museum labels.
Owner of the artwork	- The headrest: Galerie Meyer in 2004. - The Fiji beater: University of Tübingen Museum. - The Ramu mask was sold at Sotheby's New York, May 11th, 2012, lot 216, to an undisclosed buyer. - The New Ireland frieze is in the Van Bussel Collection (Z 229). Ingrid Heermann advises (email 23 April 2012) that this frieze was a gift from Augustin Krämer to Ernst Heinrich (cf.) - The New Ireland skull: Nr 1885 in Michel Grandsard's collection in 2015.
History of	The Linden-Museum is of course still going strong. According

the Collection using the inscription or label	to Ingrid Heermann (email April 16th, 2012), about one third of the Bässler Collection was exchanged in the 1960 and 1970s by the Linden-Museum; this practice was discontinued after the museum became a state museum.
Research questions	
For further information see	On the headrest see Meyer (2004: 30-31) On the Ramu River mask see the Sotheby's catalogue mentioned above.
Document prepared by	Harry Beran 1. Photograph of the headrest after Meyer (2004: 30-31, reproduced courtesy Anthony JP Meyer). 2. Photograph of the Fiji beater, courtesy of David Zemanek. 3. Photographs of the Ramu mask courtesy of Heinrich Schweizer and Alexander Grogan of Sotheby's New York. 4. Photographs of the New Ireland frieze from Loed van Bussel (IMG_6515/6519/6520). 5. The number 55763 on the New Ireland skull: Michel Grandsard. Loed van Bussel alerted me to the information about Wostrack on the internet.
Document last worked on	24 May 2012, 13 April 2015

User of the inscription or label	**Lower Saxony State Museum, Hanover, Ethnology Department (Niedersächsisches Landesmuseum Hanover, Abteilung Völkerkunde)**
Picture of the number or label	 The inscription, in German, reads in translation: 4377. Australia Matty Island. Wuvulu. Josef Dempwolff. 1903
Object which	A dish from Wuvulu

carries the number	
Comments	4377 is, presumably, the registration number of the Lower Saxony State Museum Hanover. Josef Dempwolff is presumably the donor and collector of the dish.
Owner of the artwork	Mia van Bussel
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photograph (IMG_6476) provided by Loed van Bussel.
Document last worked on	22 May 2012

User of the inscription or label	**NICOLAÏ MICHOUTOUCHKINE** (1929-2010), Vanuatu Nicolai Michoutouchkine in 1970 (cropped from a group photograph by Walter Hugentobler and sent to me by Roland Kaehr and published by permission of the latter).

Picture of the number	 Number on Solomons money ring  Number on Sepik River amulet  Label on kava bowl.
Object which carries the number	A Solomon money ring ("Erenge"). No photo available.  Sepik River amulet with the number 13.2.73.43. It is not listed in the 1989 Moscow catalogue, but three others are, catalogue numbers 265-7.

	 Wallis Island kava bowl with the oblong label with the numbers 532 and MP 101. It is listed as item 541 in the 1989 Moscow catalogue
Comments	- The 1989 Moscow catalogue mentioned below explains on p. 68 that there are between one and four numbers on objects in the Michoutouchkine Collection. **1. The first type of numbers.** According to the 1989 catalogue ‘these are seven- to eight-digit numbers that were given to some items in the collection . . . in the early 1970s.’ These numbers are stated in the 1989 catalogue. Roland Kaehr, ancien conservateur adjoint, Museum of Ethnography Neuchatel (email 7.4.2015) explains that the numbers were inscribed by G. Pilioko, A. Pilioko’s nephew, and himself in 1973 when the collection was in Neuchatel. This seems to have been the first time that numbers were inscribed on objects in the collection or labels attached to them. - The first number (or first two numbers) is a code for the origin locality of the artwork; e.g., 17 for New Caledonia and 13.2 for Sepik region. - 73 stands for the year in which the part of collection that was in Neuchatel was catalogued there. - the last number is a running number for items in the collection from 1 to about 800. **2-3. The second and third types of numbers.** According to the 1989 catalogue they are ‘in-coming and . . . out-coming numbers on white paper squares glued on in 1978 in Sweden. However these temporal [that is, temporary] numbers have survived . . . only partially, they do not often coincide on one and the same item, and they cannot be identified with the numbers of the Catalogue

published in Sweden’.

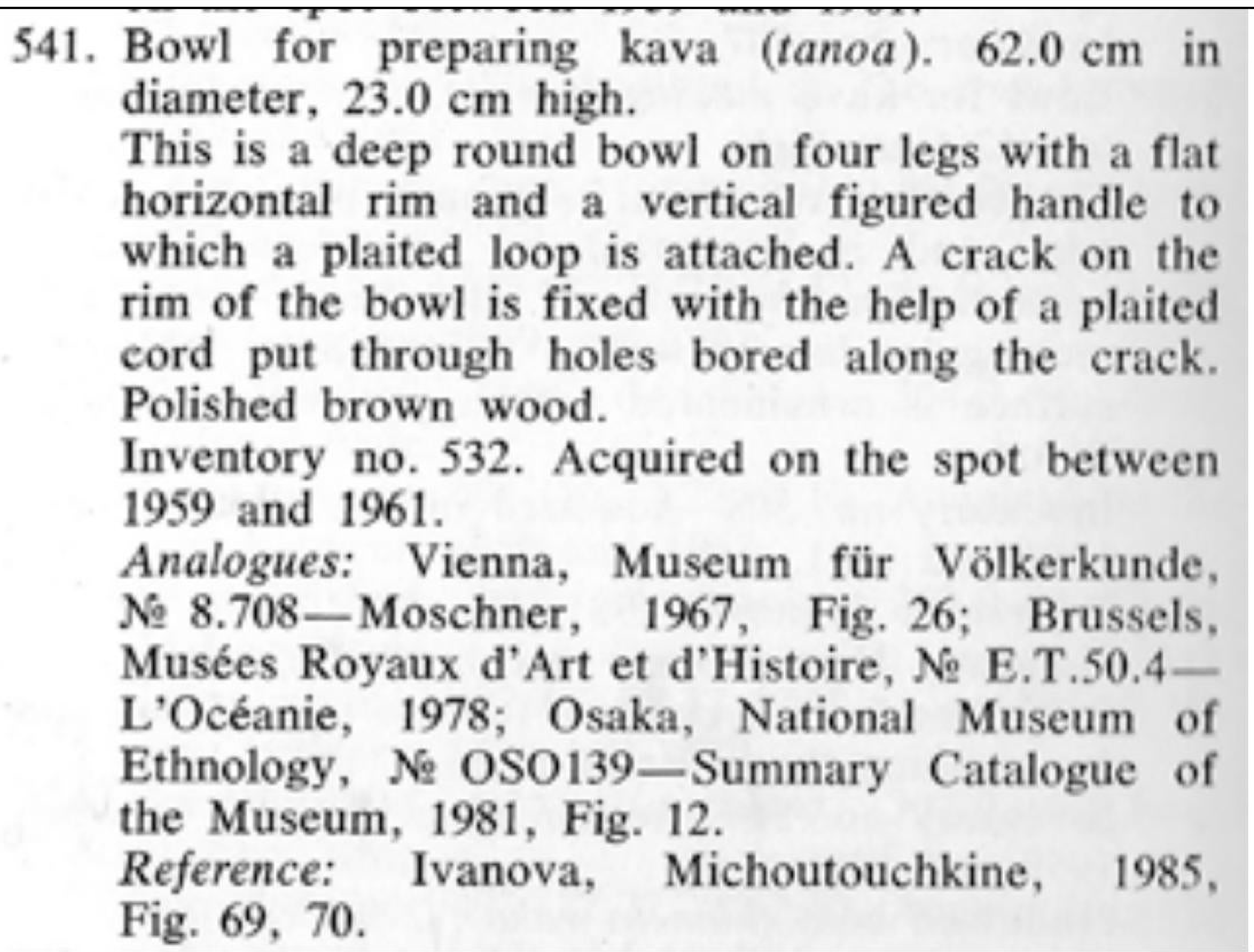
The oblong paper label with the numbers 532 and M P 101 attached to the kava bowl is an example. However, it is not clear which are the ‘out-coming’ numbers. In the case of the kava bowl, perhaps it is the number 532, as this number is stated in the 1989 catalogue.

Roland Kaehr (op. cit.) suggests that ‘M P 101’ could be short for Michoutouchkine – Pilioko Foundation established in 1977. So perhaps this was the ‘in-coming’ number.

4. Fourth type of numbers. According to the 1989 catalogue ‘these are new inventory numbers of the [Michoutouchtine-Pilioko] Foundation (from 1st to 700th shown in white on a black ribbon) fixed in 1980 and used in the present edition’. The 1989 Moscow catalogue does indeed list 700 items. I don’t have a photo of one of these numbers.

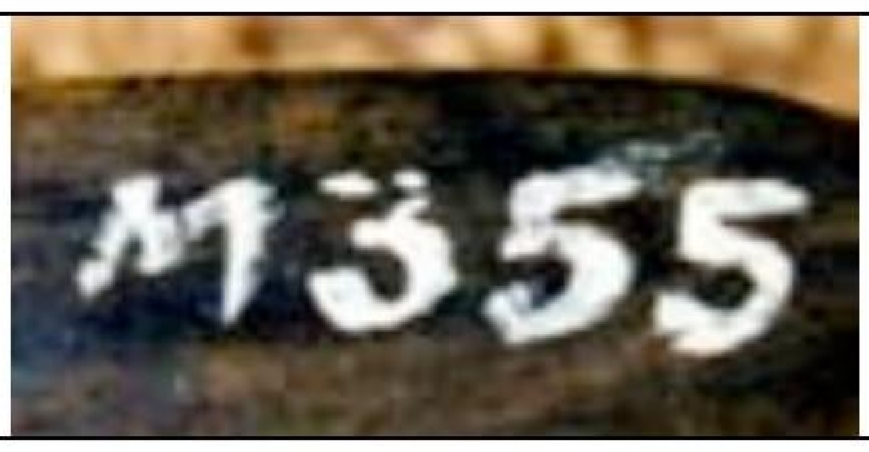
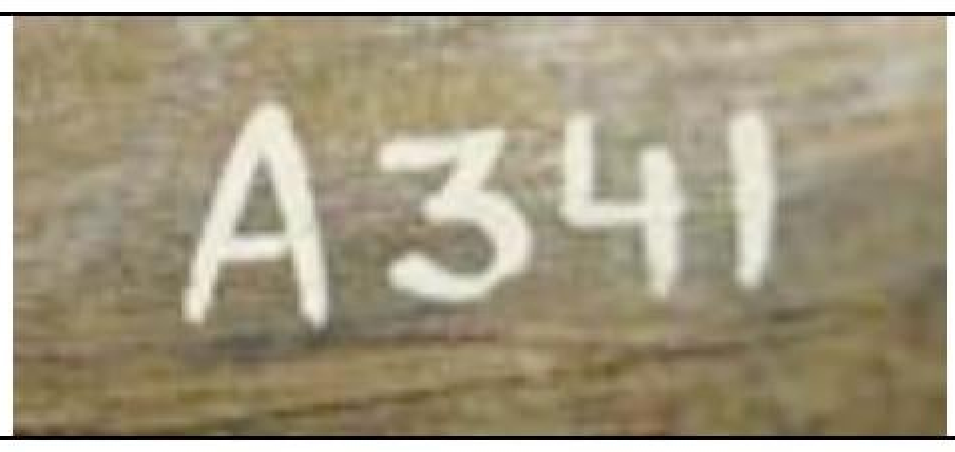
5. A fifth type of numbers is recorded for about 50 of the 700 items in the 1989 Moscow catalogue. For example, item 425 already had the first type of numbers inscribed on it, namely. 21.73.475. The catalogue also mentions the fifth type of numbers, namely 21.77.21.7. (I don’t know whether it’s inscribed on the object or on a label attached to it.) Presumably, the first number (21) is the locality number, namely that for Fiji and Rotuma, also used in the first type of numbers. The second number (77) perhaps refers to the year the inventory number was created, that is 1977. The third number (21) seems to repeat the locality number and the fourth number seems to be a running number for items from Fiji and Rotuma inventoried in the year these numbers were created.

Below is a copy of the entry for the kava bowl shown above in the 1989 Moscow catalogue. It does not mention the first type of numbers inscribed in Neuchatel and the bowl does not carry such a number. However, the nr 532, placed on the oblong label shown above is mentioned.

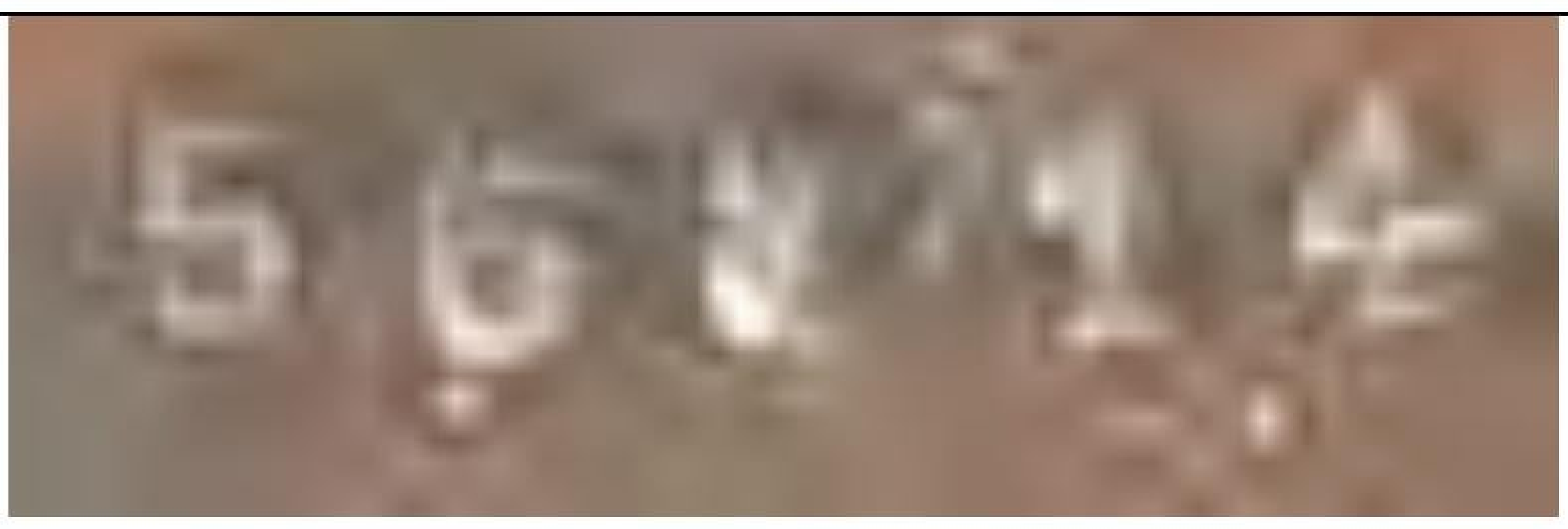
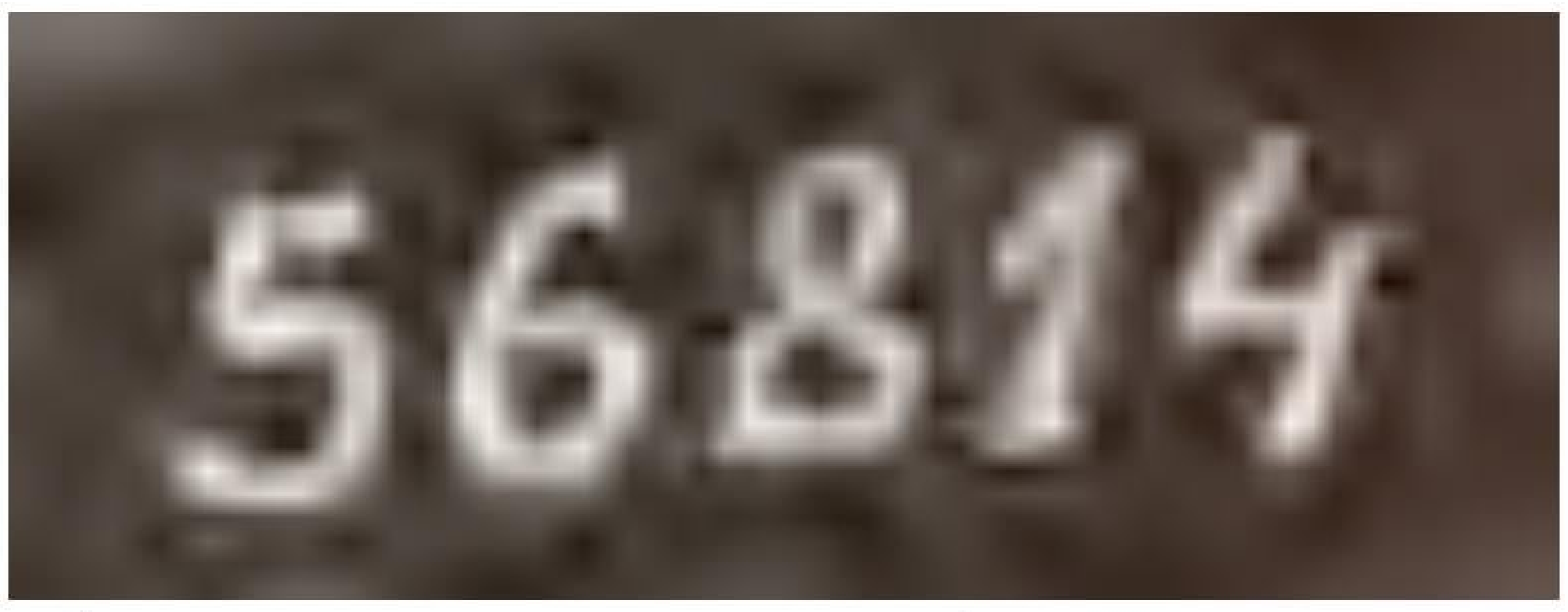
	 541. Bowl for preparing kava (*tanoa*). 62.0 cm in diameter, 23.0 cm high. This is a deep round bowl on four legs with a flat horizontal rim and a vertical figured handle to which a plaited loop is attached. A crack on the rim of the bowl is fixed with the help of a plaited cord put through holes bored along the crack. Polished brown wood. Inventory no. 532. Acquired on the spot between 1959 and 1961. *Analogues:* Vienna, Museum für Völkerkunde, № 8.708—Moschner, 1967, Fig. 26; Brussels, Musées Royaux d'Art et d'Histoire, № E.T.50.4—L'Océanie, 1978; Osaka, National Museum of Ethnology, № OSO139—Summary Catalogue of the Museum, 1981, Fig. 12. *Reference:* Ivanova, Michoutouchkine, 1985, Fig. 69, 70.
Owner of the artwork	1. Solomons money ring: Private collection 1 in 2012. The collection has another piece from the Michoutouchkine Collection, with numbering in the same style. 2. The Sepik R. amulet: Galerie Franck Marcelin. In 2012. 3. The kava bowl: Galerie Marcelin in 2015.
History of the Collection using the inscription	N. Michoutouchkine, a Russian artist who lived at Port Vila, Vanuatu, collected his objects mostly in the 1960s-1970s. In 1977 he and his partner A. Pilioko set up the N. Michoutouchkine-Pilioko Foundation in Port Vila which has established museums of artworks by themselves and of Oceanic art in Port Vila and in Nusa Dua Bali, Indonesia. In 1970 about 1000 pieces from the collection arrived at the Museum of Ethnography Neuchatel and in 1973 this part was sent to Paris for an exhibition at the Union de Transports Aériens (Roland Kaehr, emails 7 and 12.4.15). The 1989 Moscow catalogue (p. 7) lists numerous further exhibitions of objects from the collection between 1978 and 1989. A number of exhibition catalogues of parts of the collection have been published, including the following. (Of these I have only viewed the 1989 Moscow catalogue.) - *Art océanien*, text by Alfred Bühler. Neuchatel: Museum of Ethnography. 1970. (Mentioned by

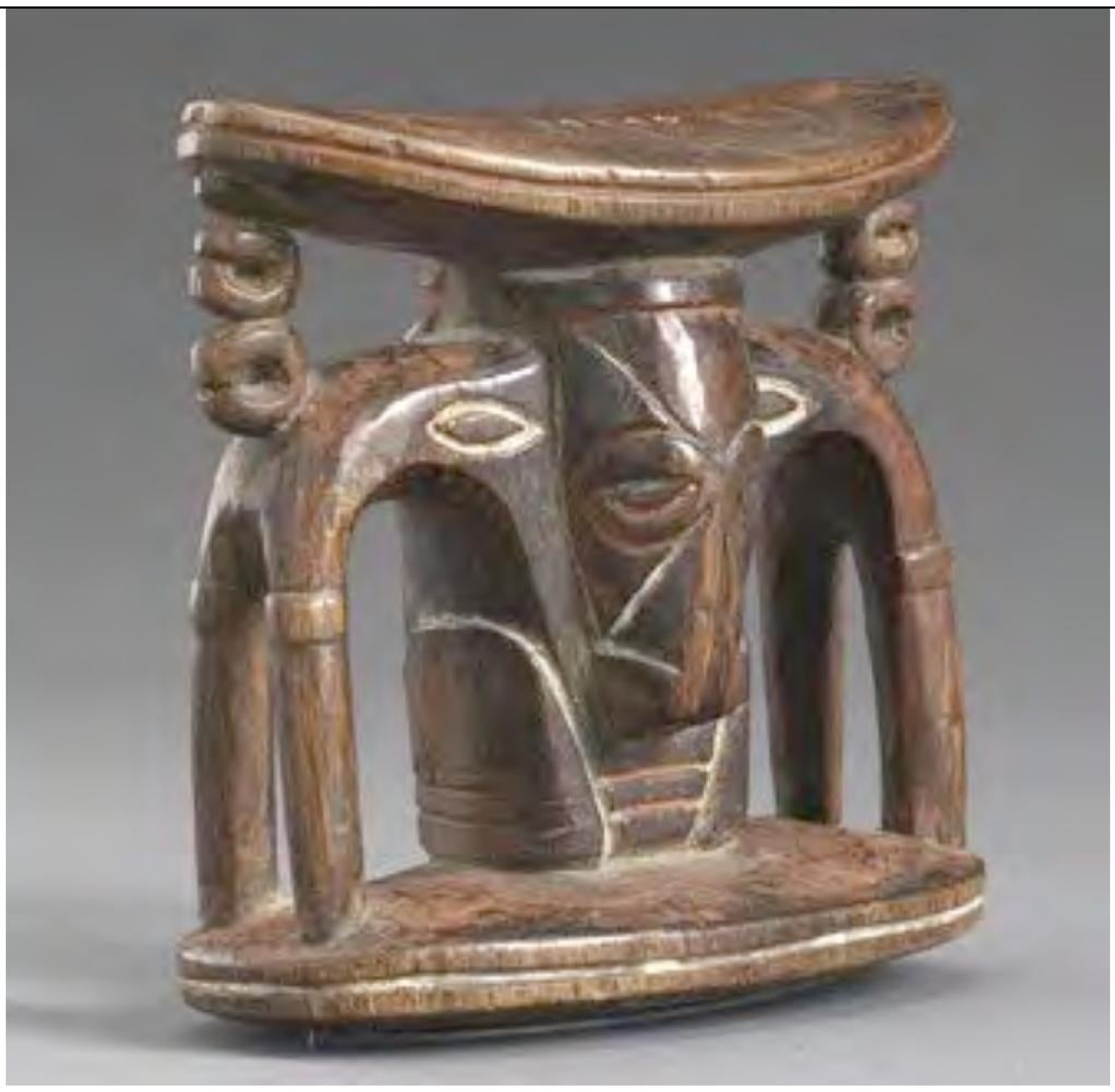
	Roland Kaehr, emails 12.4.15, but not listed in the 1989 Moscow catalogue.) - *Arts et traditions populaires de l'océanie.* Nagoya, Japan: The Little World Museum of Man, 1980. The text is in French and Japanese. (Mentioned by Franck Marcellin.) - Ivanova, L.A. and N. Michoutouchkine. Title in Russian, probably reading *Ethnography and Oceanic Art.* Moscow. 1985. (Title translated by Roland Kaehr, email 12.4.15) - Ivanova, L. and Michoutouchkine. 1989. *Ethnographie et art de l'Oceanie /Catalogue of the Exhibition. Ethnography and Art of Oceania.* 2nd edition revised and supplemented. Edited by L. Kubbel and V. Paritsky. Moscow. 1989. Text in French and English. A substantial part of the collection was sold, piece by piece, before Michoutouchkine died.
Research questions	Try and obtain a photograph of the fourth type of numbers on objects in the Michoutouchkine Collection.
For further information see	http://www.pacificarts.org/node/415 and the exhibition catalogues listed.
Document prepared by	Harry Beran, using information and photographs from Anonymous collector 1, Franck Marcelin, and Roland Kaehr. I am indebted to Sophie de Garam for sending me a copy of the 1989 Moscow catalogue from Port Vila and to Franck Marcelin for asking her whether she can do this.
Document prepared and last worked on	3 Jan. 2013, 20 April 2015.

User of the inscription or label	**STANLEY G. MORIARTY (1906-1978) Collection, Sydney**

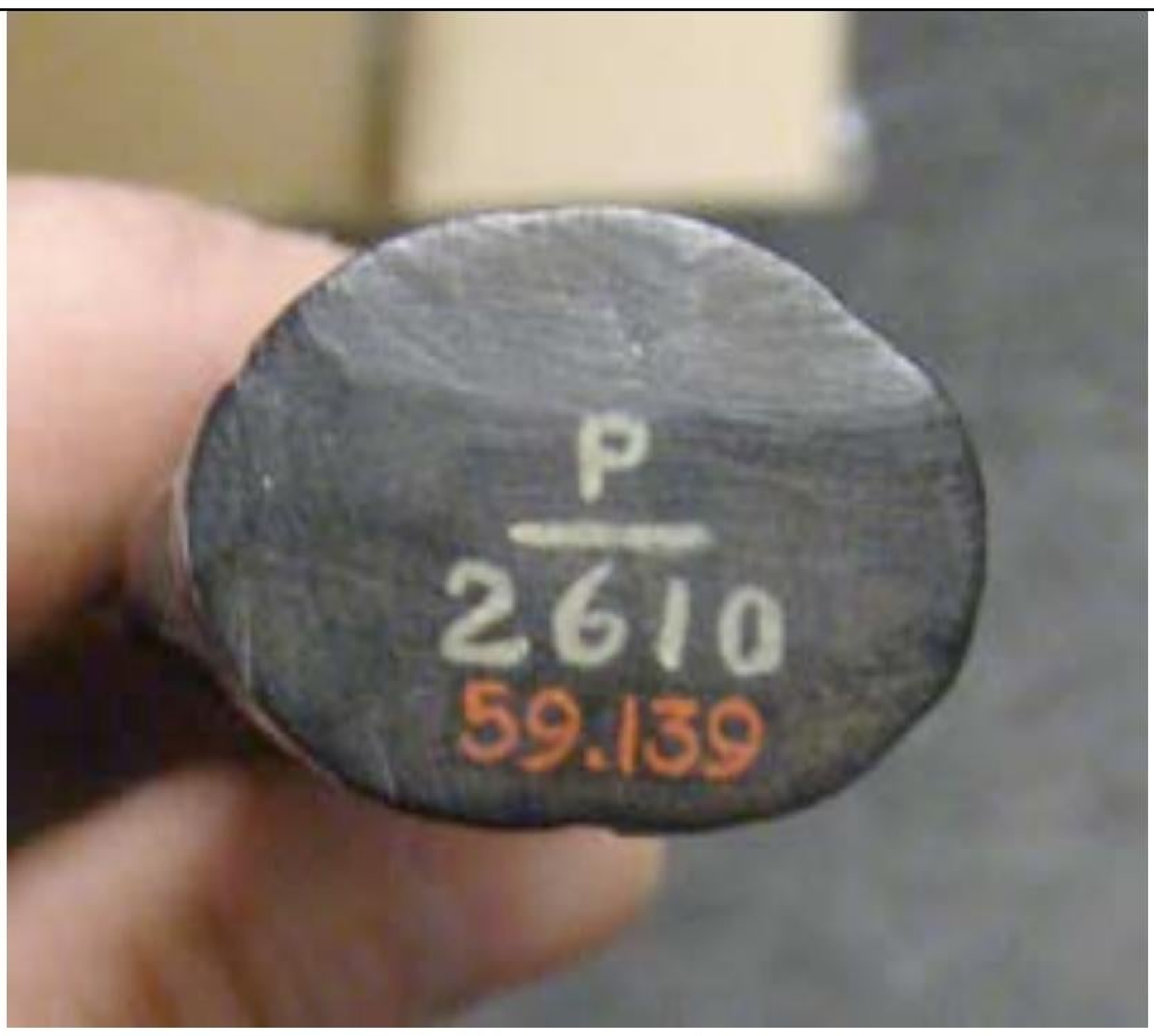
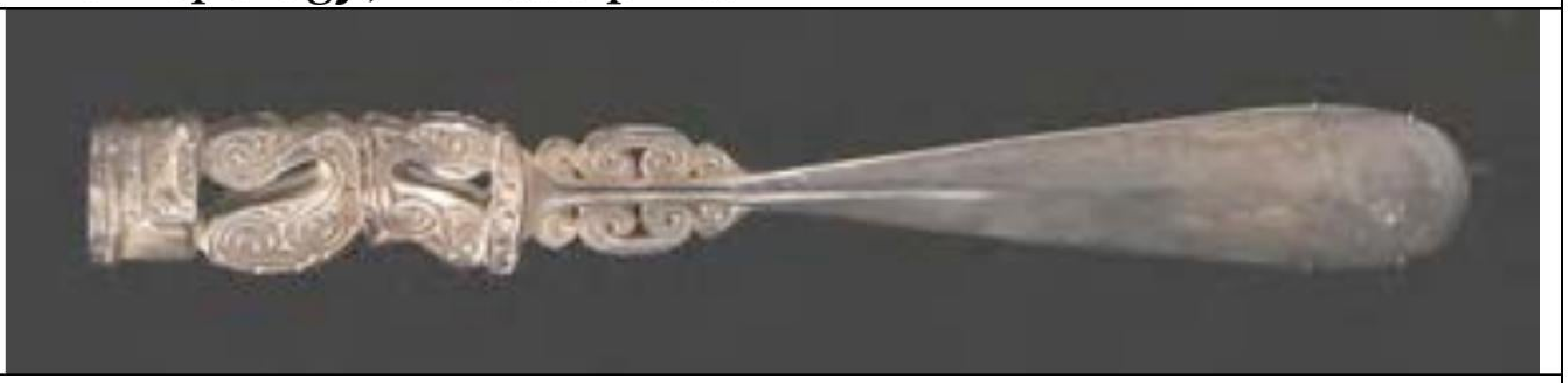
Picture of the number	 
Object which carries the number	M 355 is inscribed on a Massim lime spatula. I don’t remember what kind of object the A number is inscribed on.
Comments	1. Moriarty used M numbers for the Melanesian objects in his collection and A numbers of those of Australian Aboriginal origin. 2. Some objects in the Moriarty Collection did not have an inscribed number; for example, the spear-club illustrated in the 1976 sales catalogue as Lot 749. It was once in my collection (HB 679) and later sold to the John and Marcia Fride (Jolika) Collection, New York, in c. 2005. 3. The A numbers must be distinguished from those inscribed on objects of an unidentified collection, listed below. Serendipitously, an objects from this other collection with the same number has also been photographed. See below. Note the difference between Moriarty’s 4 and that of the unidentified collection.
Owner of the artwork	M355 was in my collection (HB 40) sold to the John and Marcia Friede (Jolika) Collection in c. 2005. I have an illustrated catalogue of my collection but did not inscribe numbers on objects or attach labels to them.
History of the Collection using the inscription	Much of the New Guinea Highlands collection was donated to the Art Gallery Of New South Wales. The best of the Massim lime spatulas and betelnut mortars were donated to the National Art Gallery of Victoria by his widow, Jean Moriarty. A substantial part of the Oceanic collection was sold at Goeff K. Gray’s auction house in Sydney on 17. And 18. November 1976 with an illustrated catalogue. Other pieces were sold privately. I don’t know what happened to the Aboriginal collection.

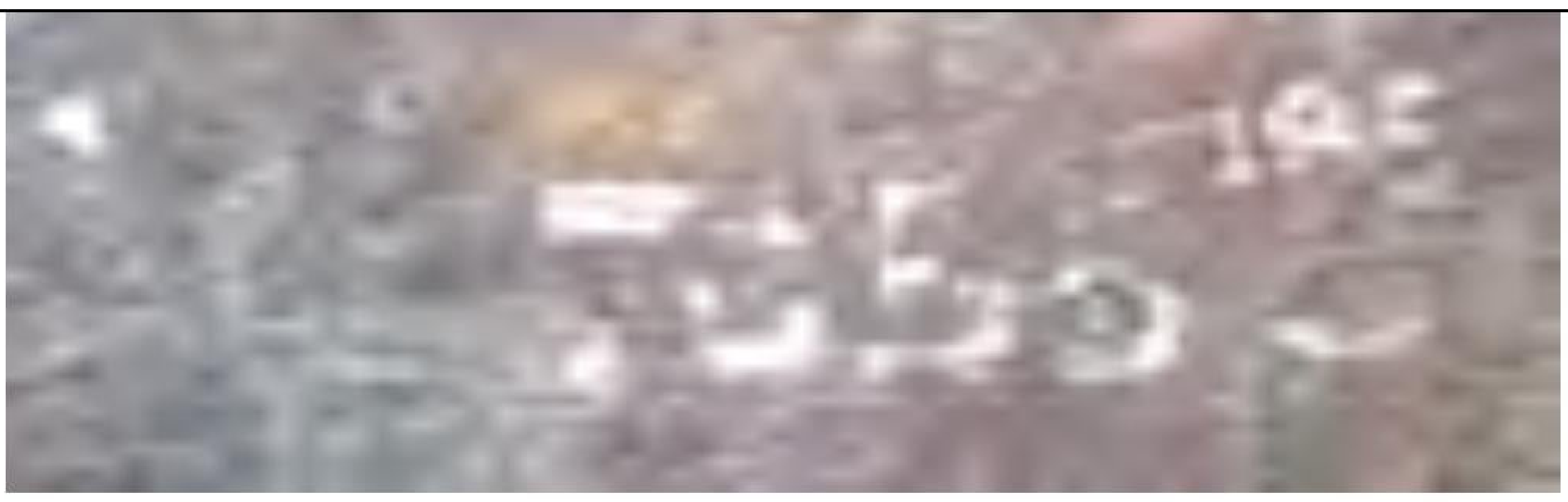
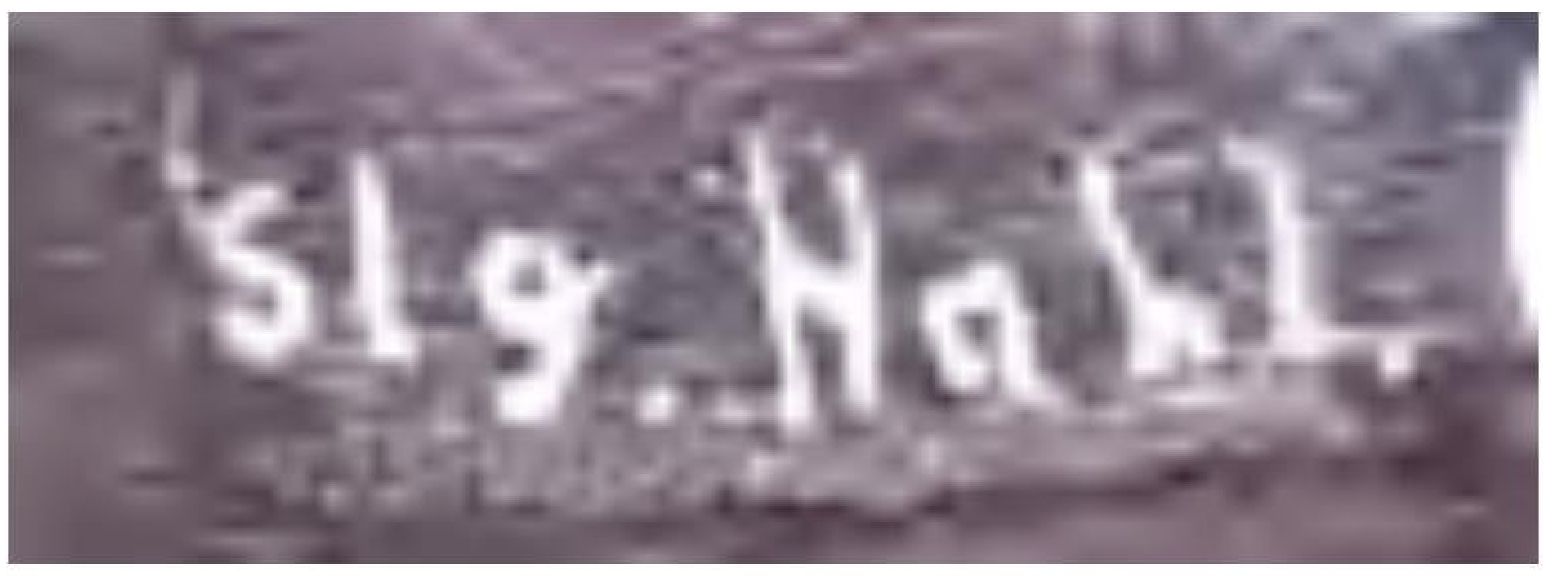
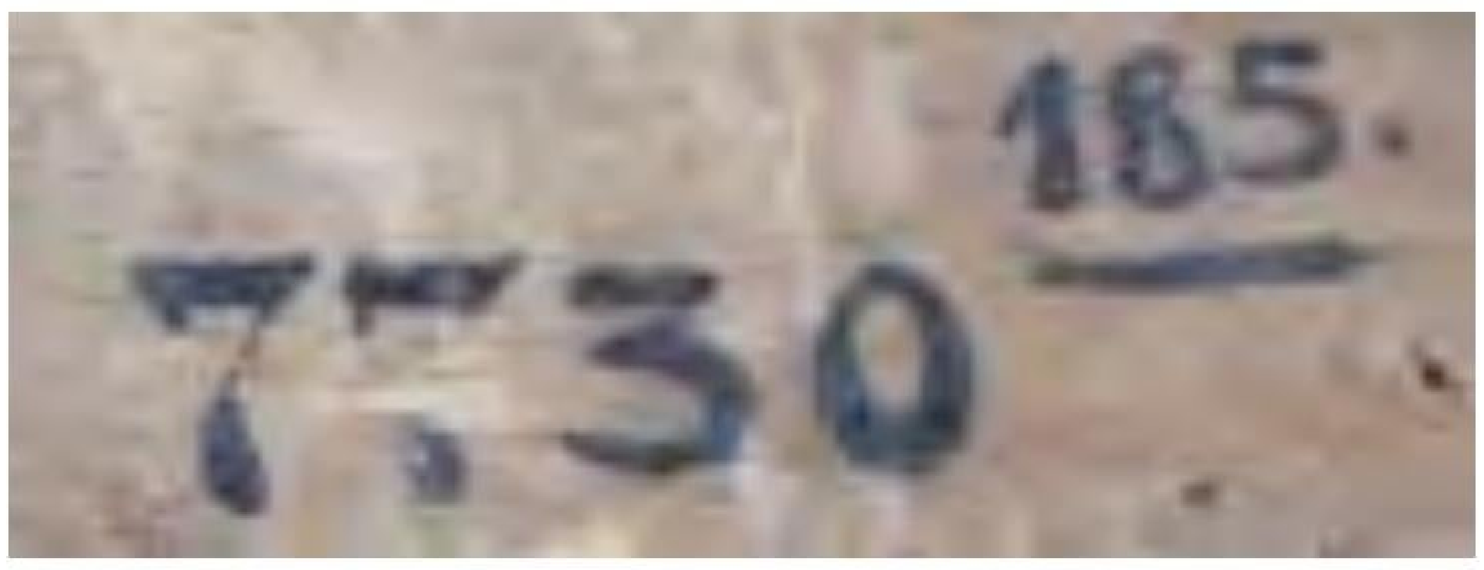
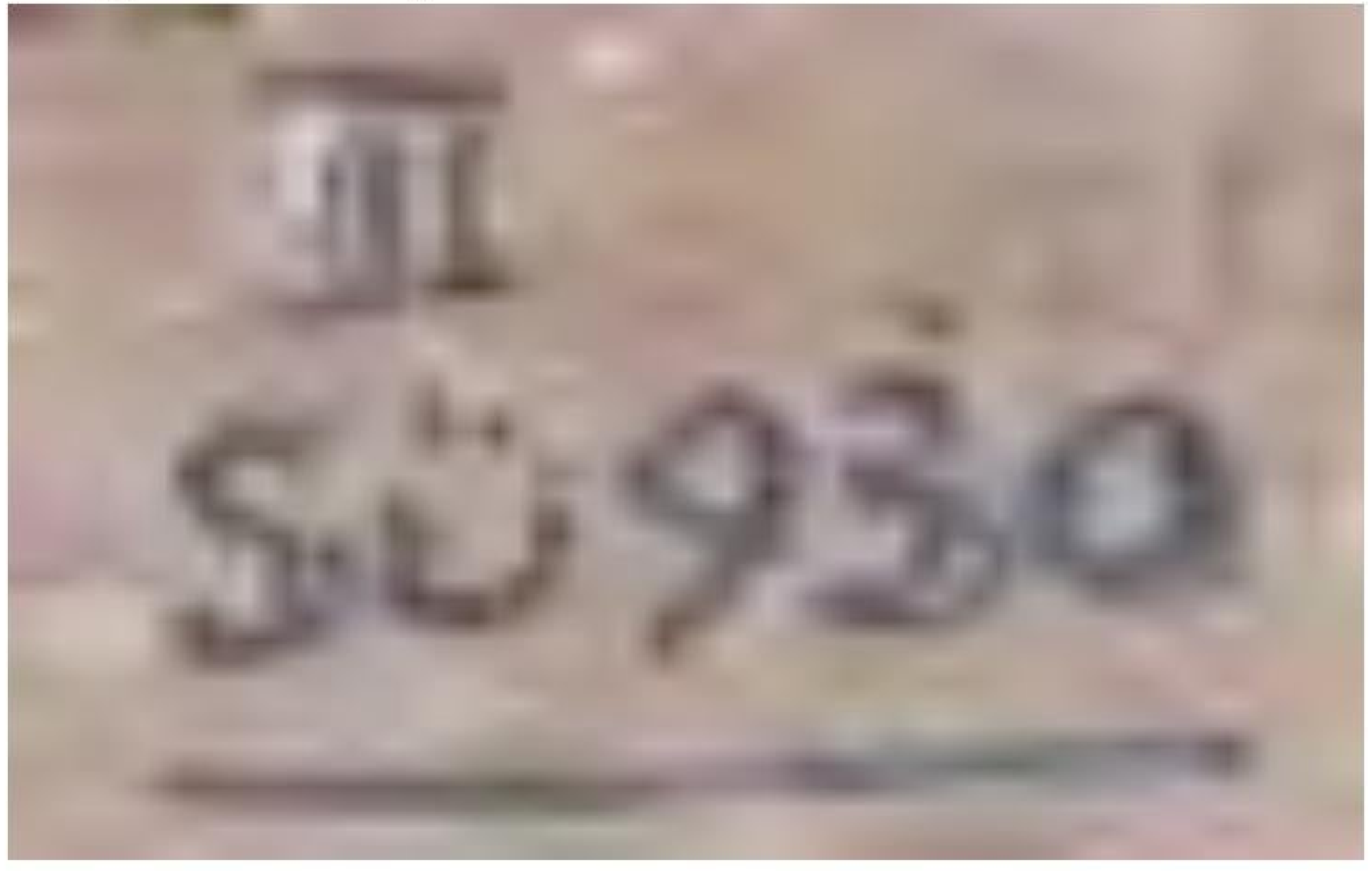
	The National Art Gallery of Victoria holds Moriarty’s catalogue cards for the betel-chewing utensils of his they have and the Australian Museum has a substantial set of catalogue cards for the rest of his collection.
Research questions	
For further information see	- Oceanic Art Society Newsletter, Vol. 3, Nr 2, 1998, p. 9. - Boylan, Chris and Greta North. 1997. ‘Highlands Art of New Guinea.’ *The World of Tribal Arts.*
Document prepared by	Harry Beran
Document last worked on	26 July 2012

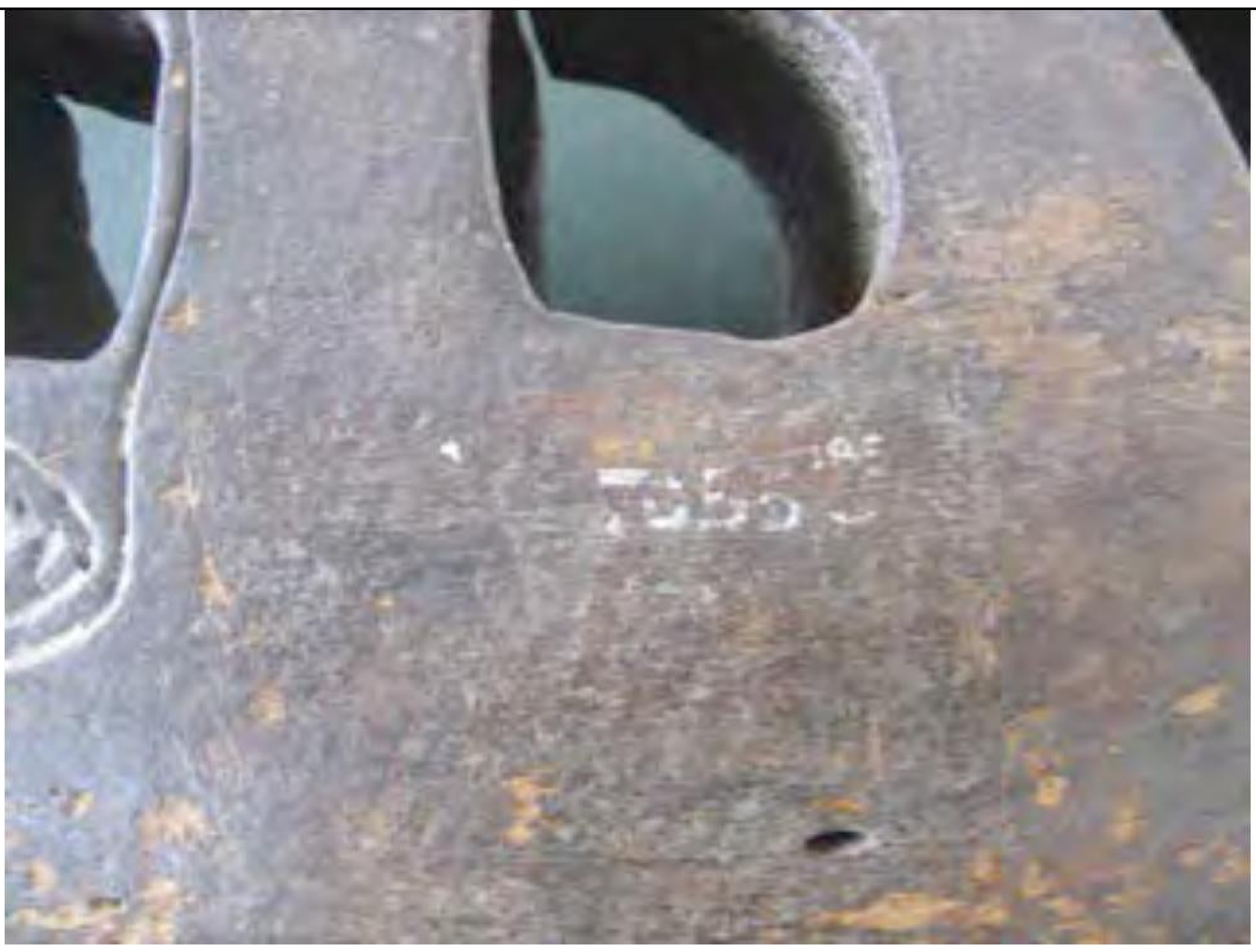
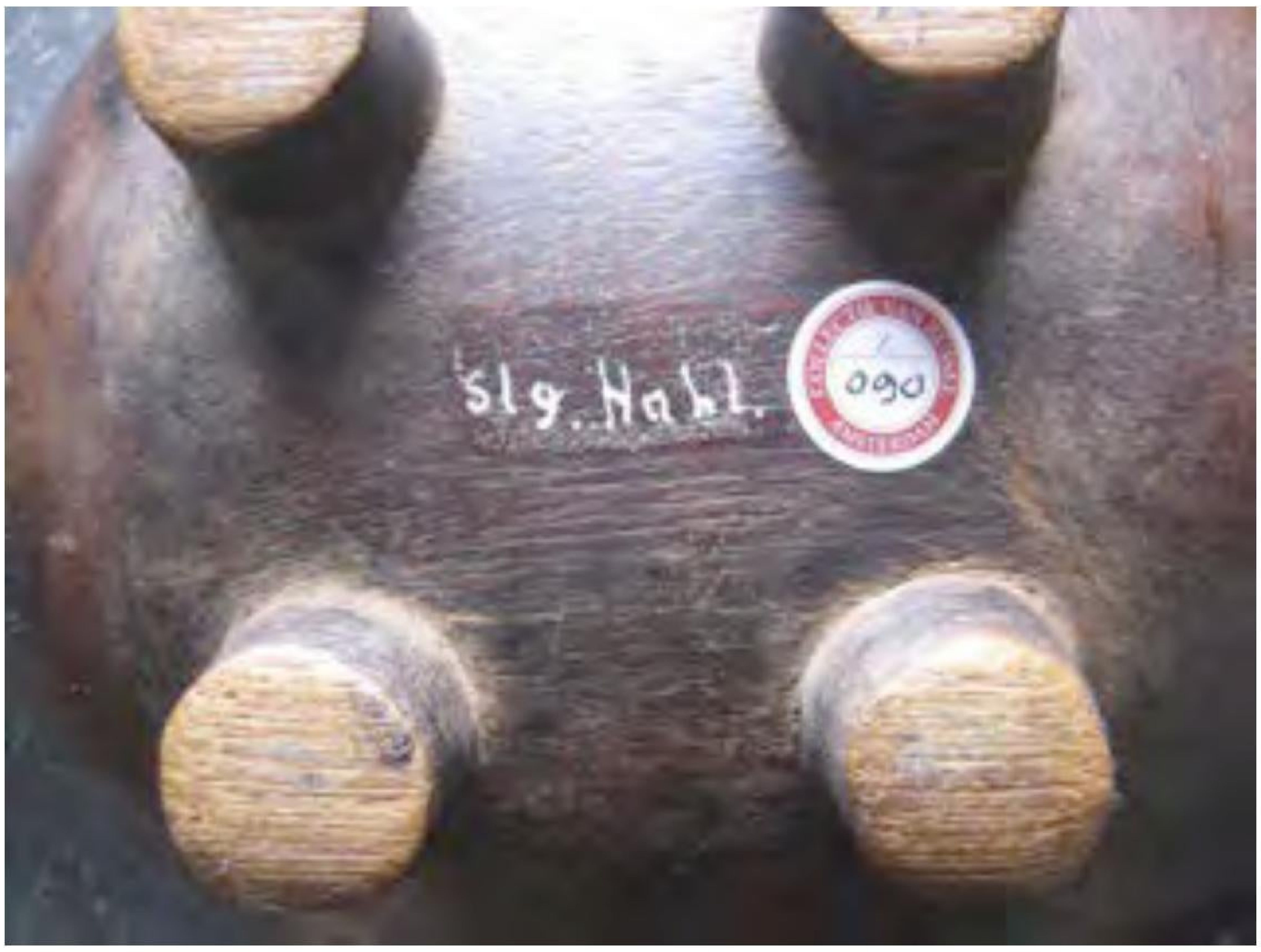
User of the inscription or label	**Museum of Ethnography, Budapest**
Picture of the number or label Museum Nr 56,814	  The registration number is stamped into the base of the object and inscribed in white on the top as well.

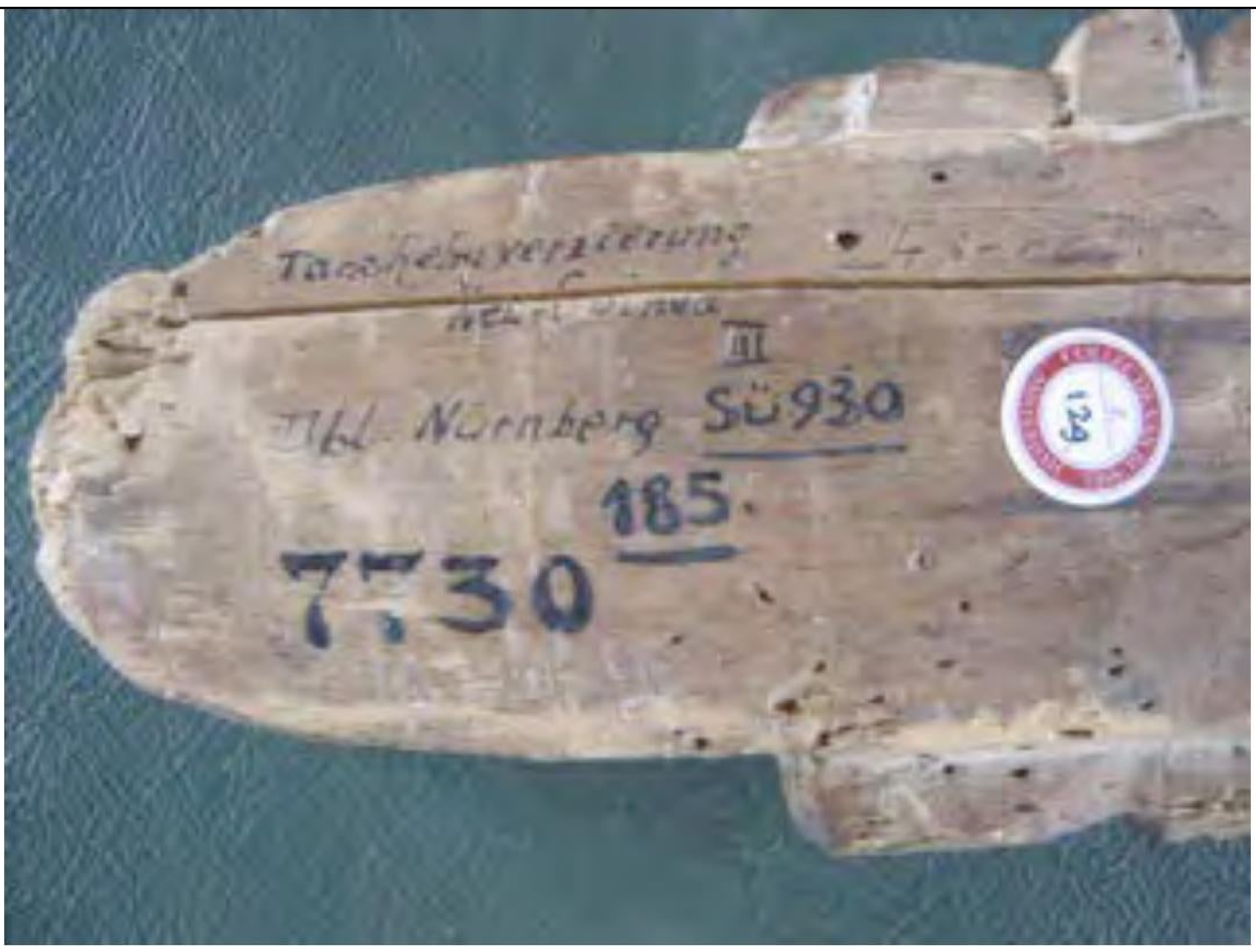
Object which carries the number or label	 A Tami (Huon Gulf – PNG) headrest (Biró nr 499)
Comments	
Owner of the artwork	Eric and Evarne Coote, Australia.
History of the Collection using the number or label	The Museum of Ethnography, Budapest, is of course still going strong. I believe the selling of some artworks from its collection was forced on the museum by the government during the communist period.
Research questions	
For further information see	Tibor Bodrogi, *Art in North-East New Guinea*, 1961, Fig. 69.
Document prepared by	Harry Beran with information on the object supplied by Eric Coote (including a photograph of the headrest from Thomas Murray).
Document last worked on	14 July 2012

User of the inscription or label	The MUSEUM OF PRIMITIVE ART, NEW YORK,

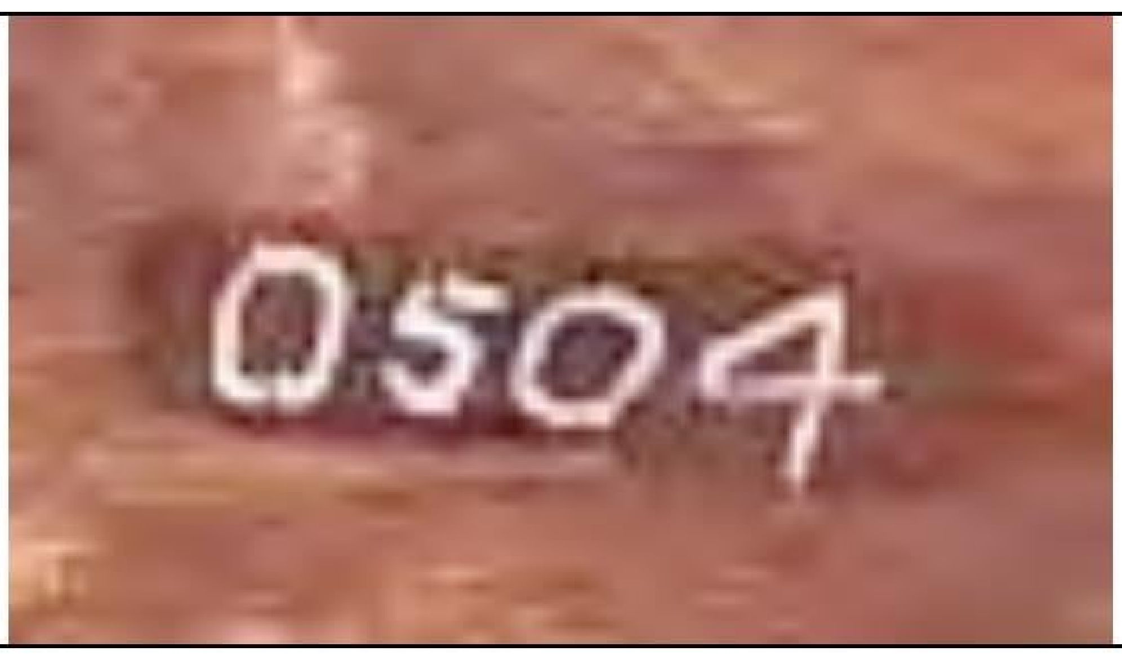
Picture of the number	 The Museum of Primitive Art used the red number, 59.139, inscribed on the object. 59, the first number, stands for the year of accession; that is 1959. (Information from anonymous source.) For the grey number see University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia.
Object which carries the number	
Comments	The object, a Massim lime spatula, was deaccessioned and sold with a number of other objects at Parke-Burnet Galleries, New York, in 1967.
Owner of the artwork	Michael Hamson in 2011. Photos courtesy of Michael Hamson.
History of the collection	The Museum of Primitive Art was closed in 1974 and its contents were transferred to the Metropolitan Museum of Art, New York.
Research questions	
For further information see	Published Hamson (2011: 50-51, on left).
Document prepared by	Harry Beran with information provided by Michael Hamson and an anonymous source
Document last worked on	14 Nov. 2013

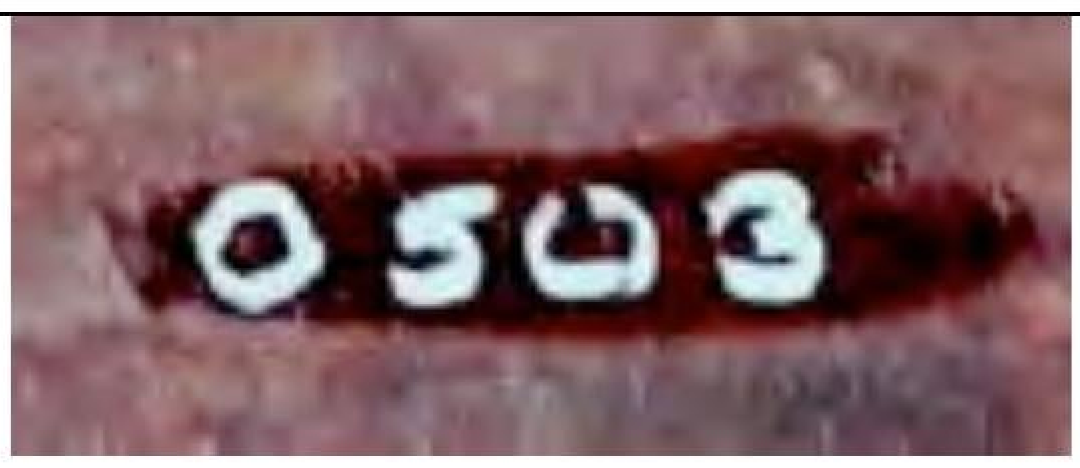
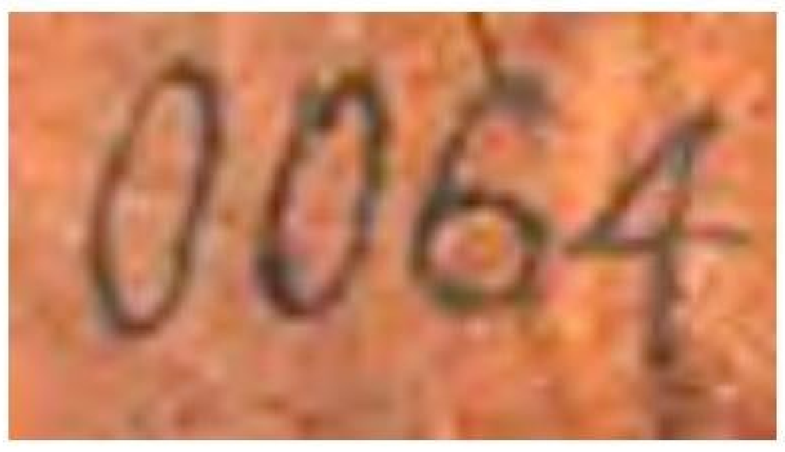
User of the inscription or label	**Naturhistorische Gesellschaft Nürnberg (Natural History Society Nürnberg)**
Picture of the number or label	 1. The number on the friction sound instrument seems to read ‘?? 7055^{185}’  2. The inscription on the wooden dish reads in German ‘S[amm]l[un]g Hahl’; that is, Hahl Collection.  3a. The number on the dance mask from Astrolabe Bay clearly is 7730$^{\underline{185.}}$  3b. The dance mask from Astrolabe Bay also carries the number Sü930.

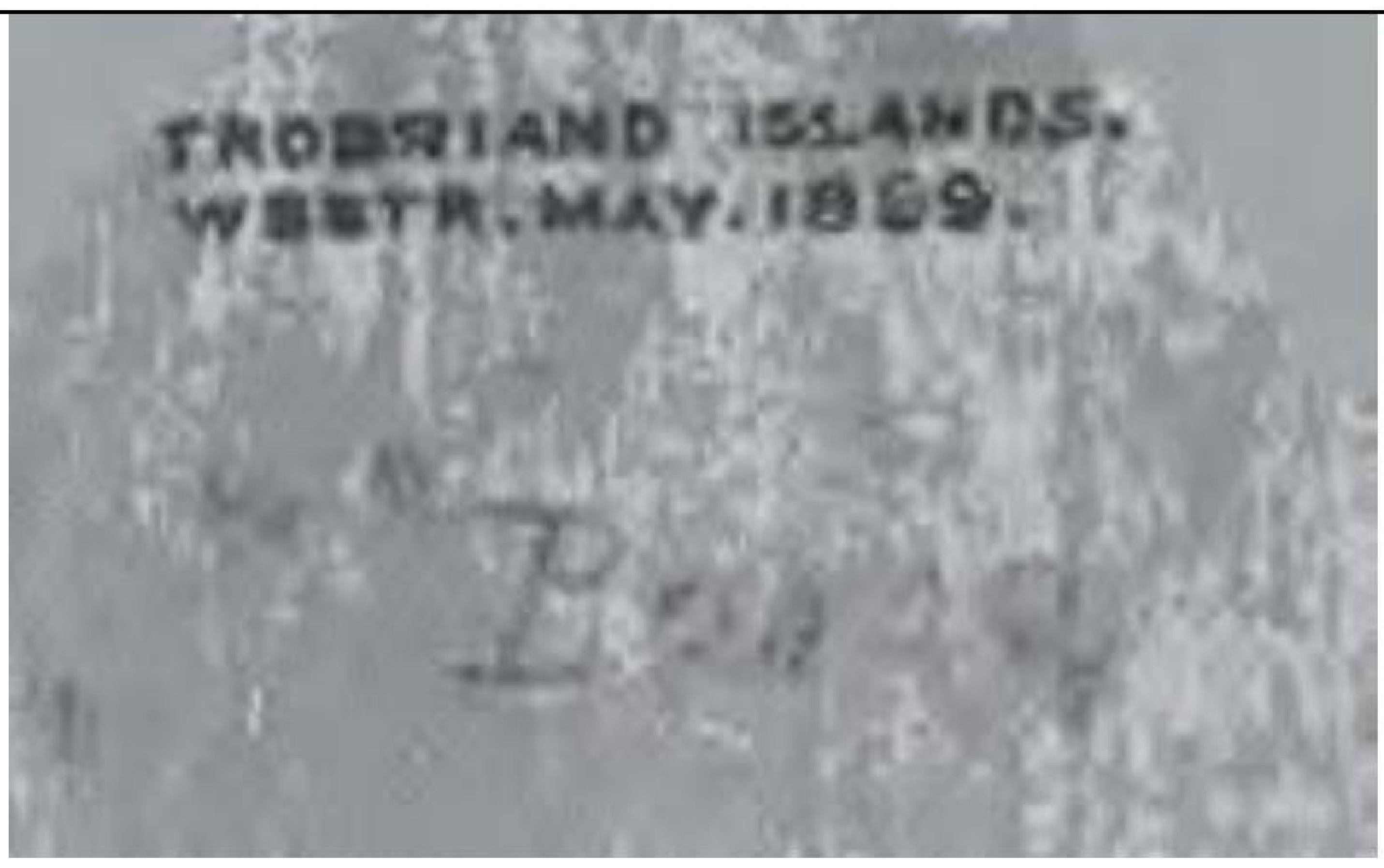
Objects which carry the numbers or labels	 1. New Ireland friction sound instrument.  2. Wooden dish from Manus Island. 3. Mask from Astrolabe Bay.

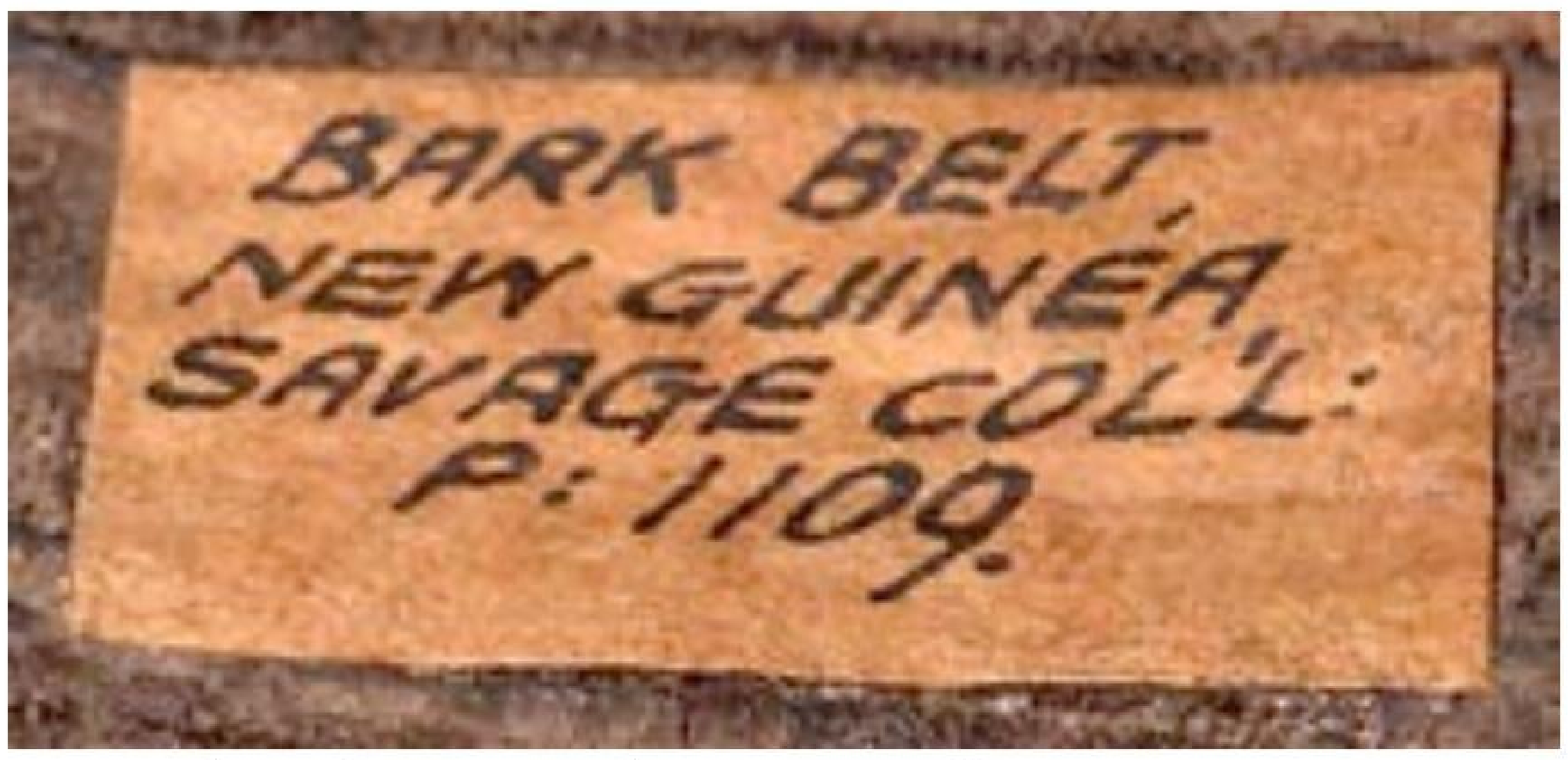
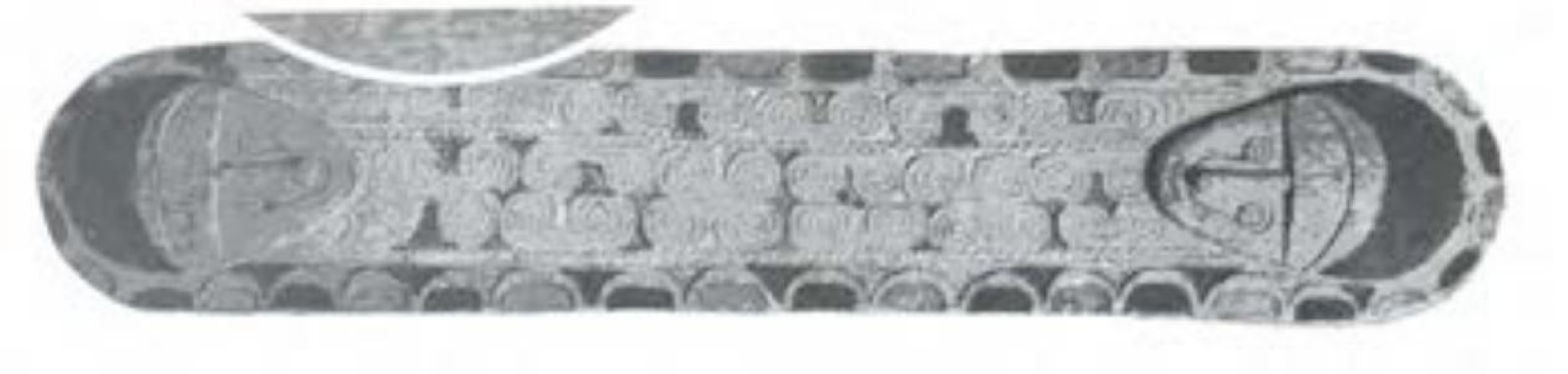
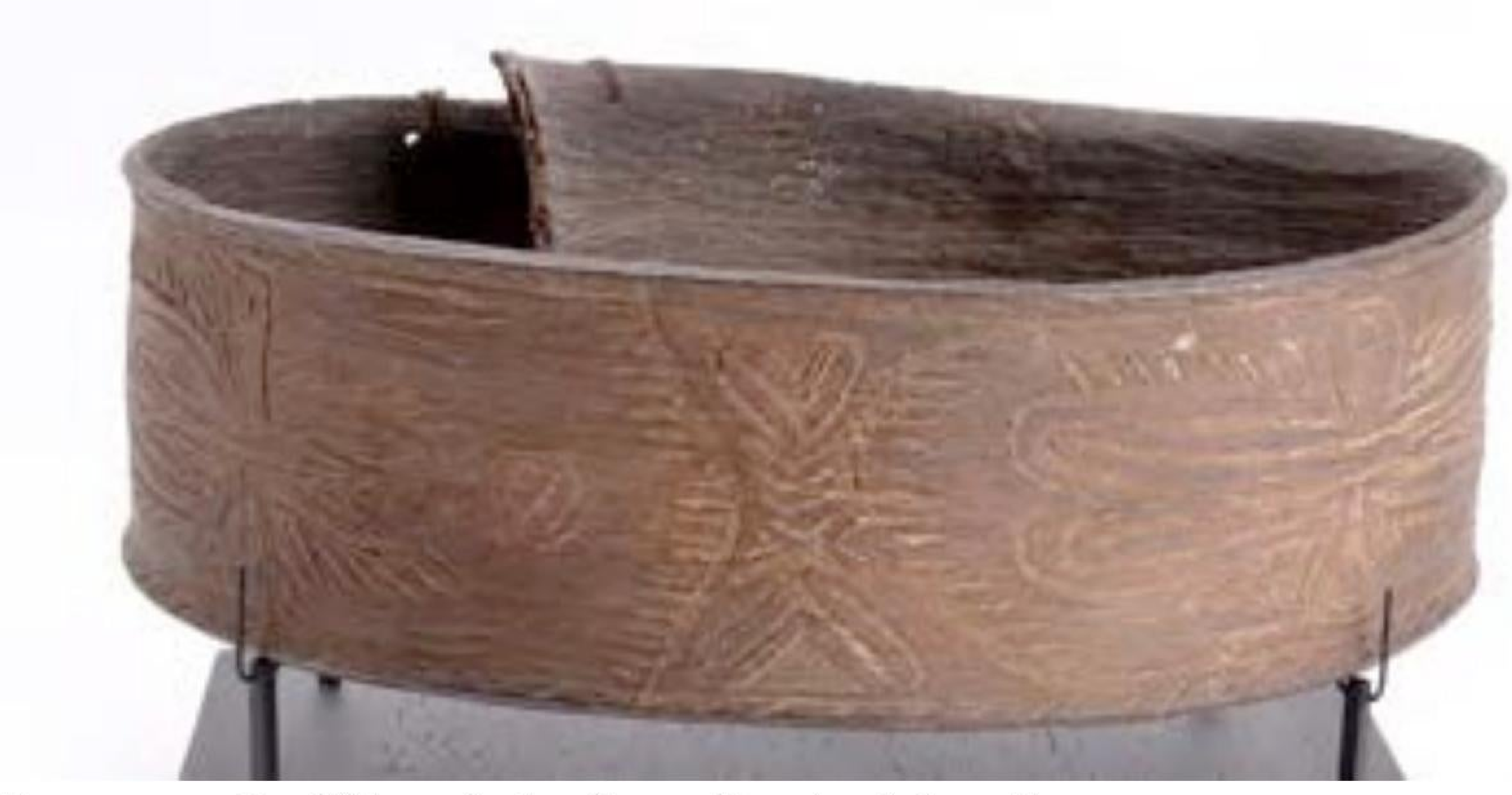
Comments	 Tanzhelmverzierung Neu Guinea III DH. Nürnberg Sü930 185 7730 129 The back of the Astrolabe Bay mask is inscribed 'Tanzhelmverziehrung Neu Guinea DH Nürnberg III Sü 930 7730185. And faintly on the right 'Astrol. By' (dance helmet decoration etc etc.). A number of different hands may have been involved in writing the inscriptions. The friction sound instrument and bowl were collected by Albert Hahl, Acting Governor of German New Guinea in 1897 and 1901 – 1902, Governor 1902 – 1914, and donated to the Natural History Society Nürnberg. The van Bussels acquired them from this society. Loed van Bussel comments that most objects collected by Hahl and given by him to the Natural History Society carry only the inscription 'Slg Hahl'. The van Bussels acquired the Astrolabe Bay mask from the Ernst Heinrich Collection (cf.) Herbert Tischner's catalogue of the Natural History Society's Collection (*Dokumente Verschollener Südsee-Kulturen*, 1981) makes it clear that the numbers 7055/185 and 7730/185 are registration numbers of this institution. However, these particular pieces are not listed in the register of the whole collection in the back of the book, presumably because they had been de-accessioned before this catalogue was published. Objects with registration numbers inscribed in the same style as these numbers are shown on pp. 91 and 143 in the book.

	It is not known who inscribed the other number on the back of the Astrolabe Bay Mask.
Owner of the artwork	Van Bussel. The bowl is Z 090, the mask Z 129, and the friction sound instrument Z 244.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6463/6493/6589/6591) provided by Loed van Bussel
Document last worked on	29 May 2012

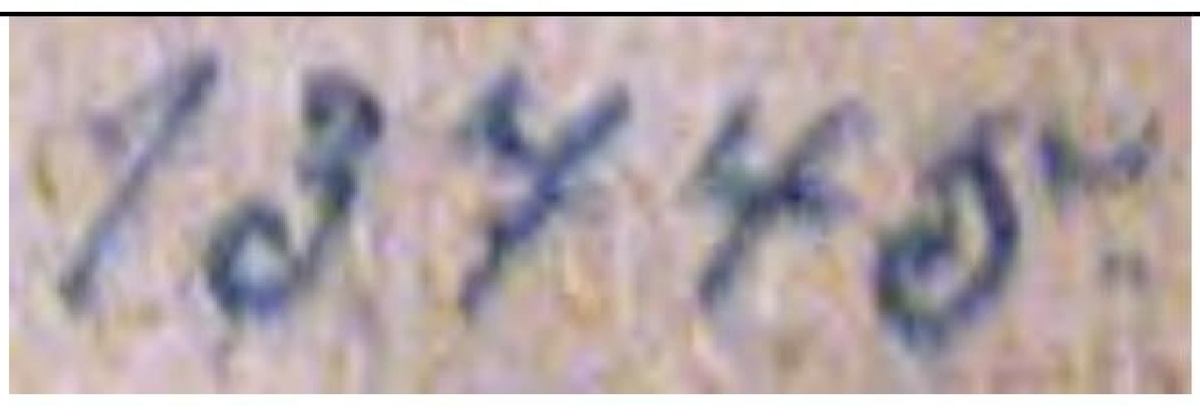
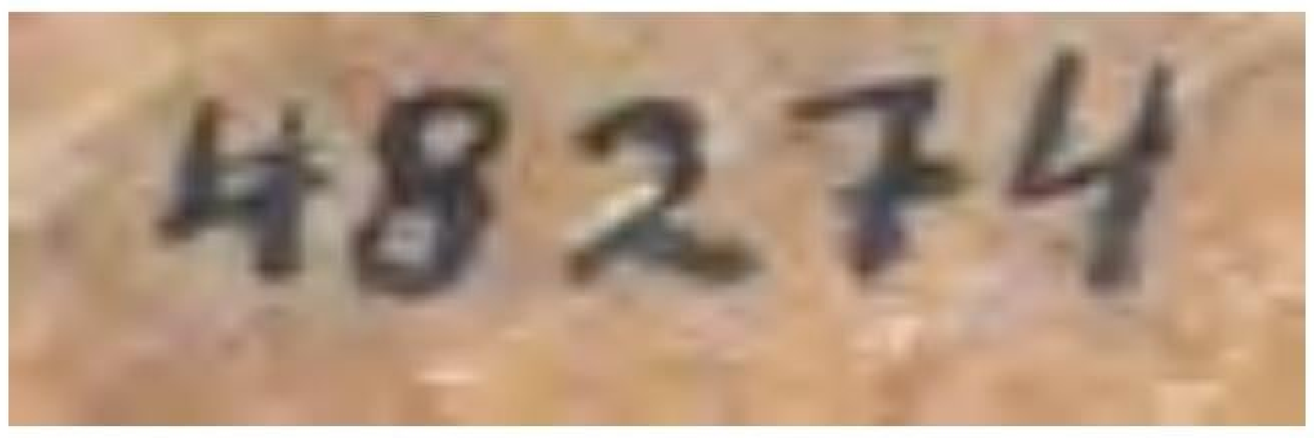
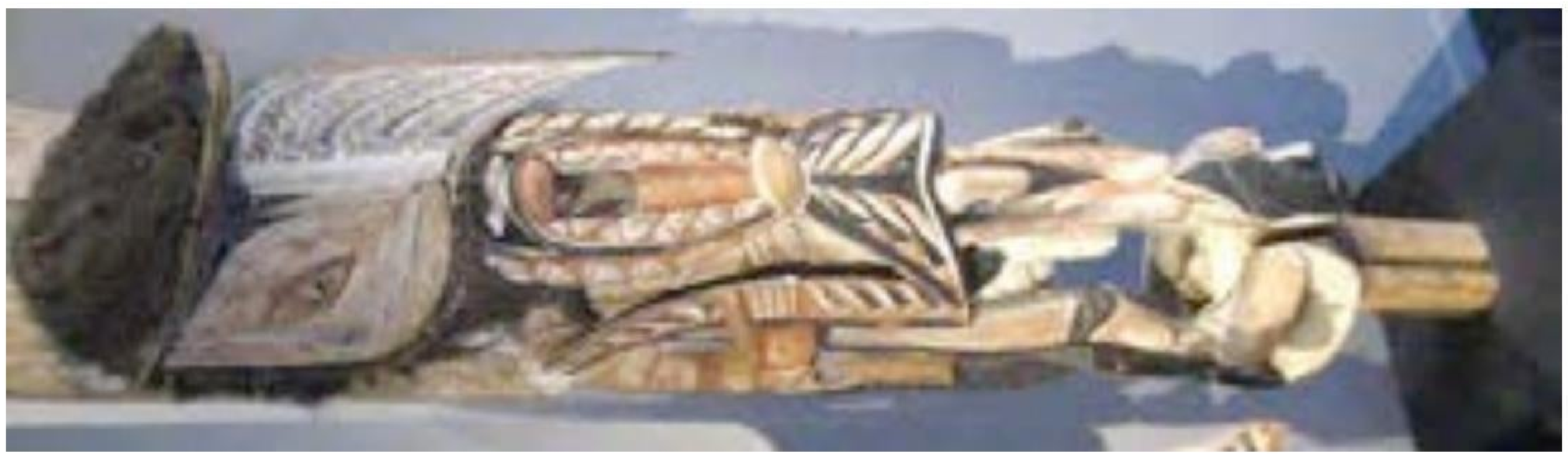
User of the inscription or label	**ISABEL & (“CAPTAIN”?) JACK PERT**
Picture of the number	
Object which carries the number	Lower Sepik mask
Comments	I’ve seen several Sepik masks with similar four digit numbers (white paint with a kind of lacquer over it). Here are pictures of the other Sepik mask numbers I’ve seen that did not belong to me:

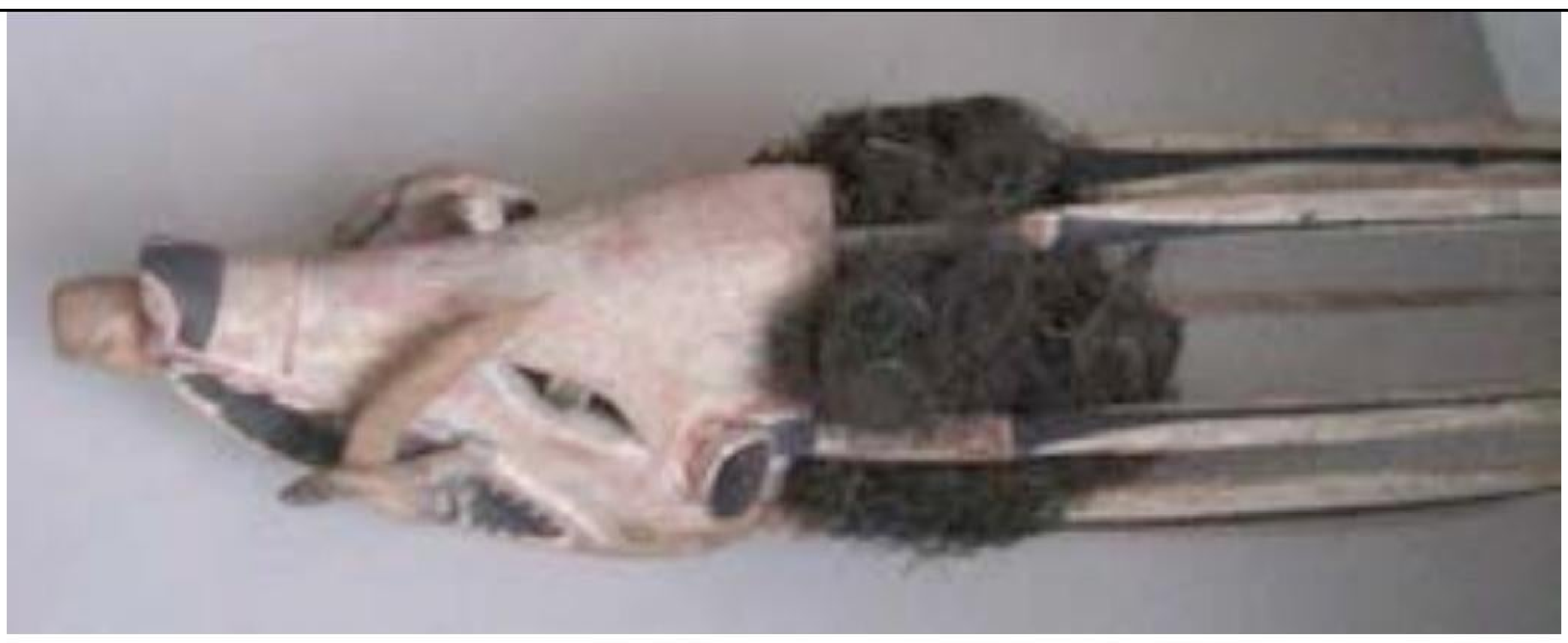
	  Most of the pieces I've seen were not very old masks (possibly 1930-40s), and quite homogeneous in style. But I may have missed other older pieces.
Owner of the artwork	Private collection 1 in 2012
History of the Collection using the inscription	The Perts were living in Madang and actively collecting in the 1960-70s. I think they moved to Queensland in the 70s. The collection was later bought by Wayne Heathcote.
Research questions	
For further information see	
Document prepared by	Anonymous Collector 1
Document last worked on	17/03/2012

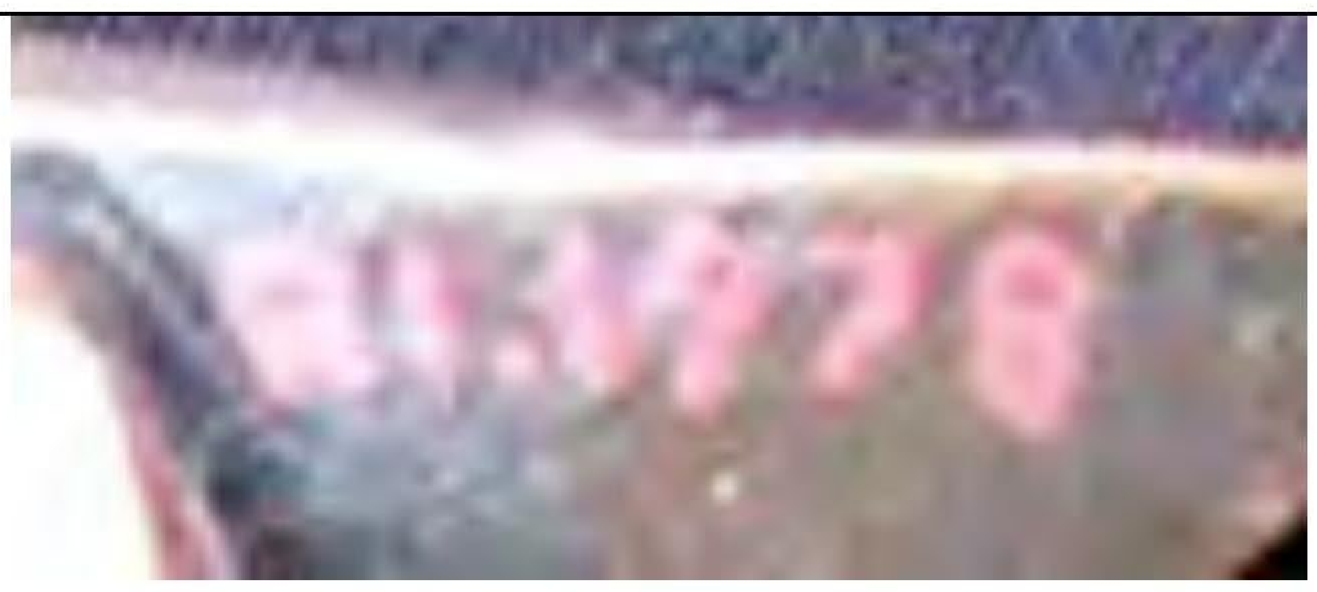
User of the inscription or label	PITT RIVERS MUSEUM, FARNHAM, DORSET, UK
Picture of the number	 The inscription by the Pitt Rivers Museum in ink reads 'Trobriand Islands. Wbstr.May.1899.' (cf. Waterfield and King 2006: 44). Below it in pencil appears the number P. 2020. This refers to the page number in the Pitt Rivers Museum, Farnham, catalogue in which a drawing of every object purchased appears. However, the drawing actually appears on p. 2202 in vol. 8 of the catalogue.

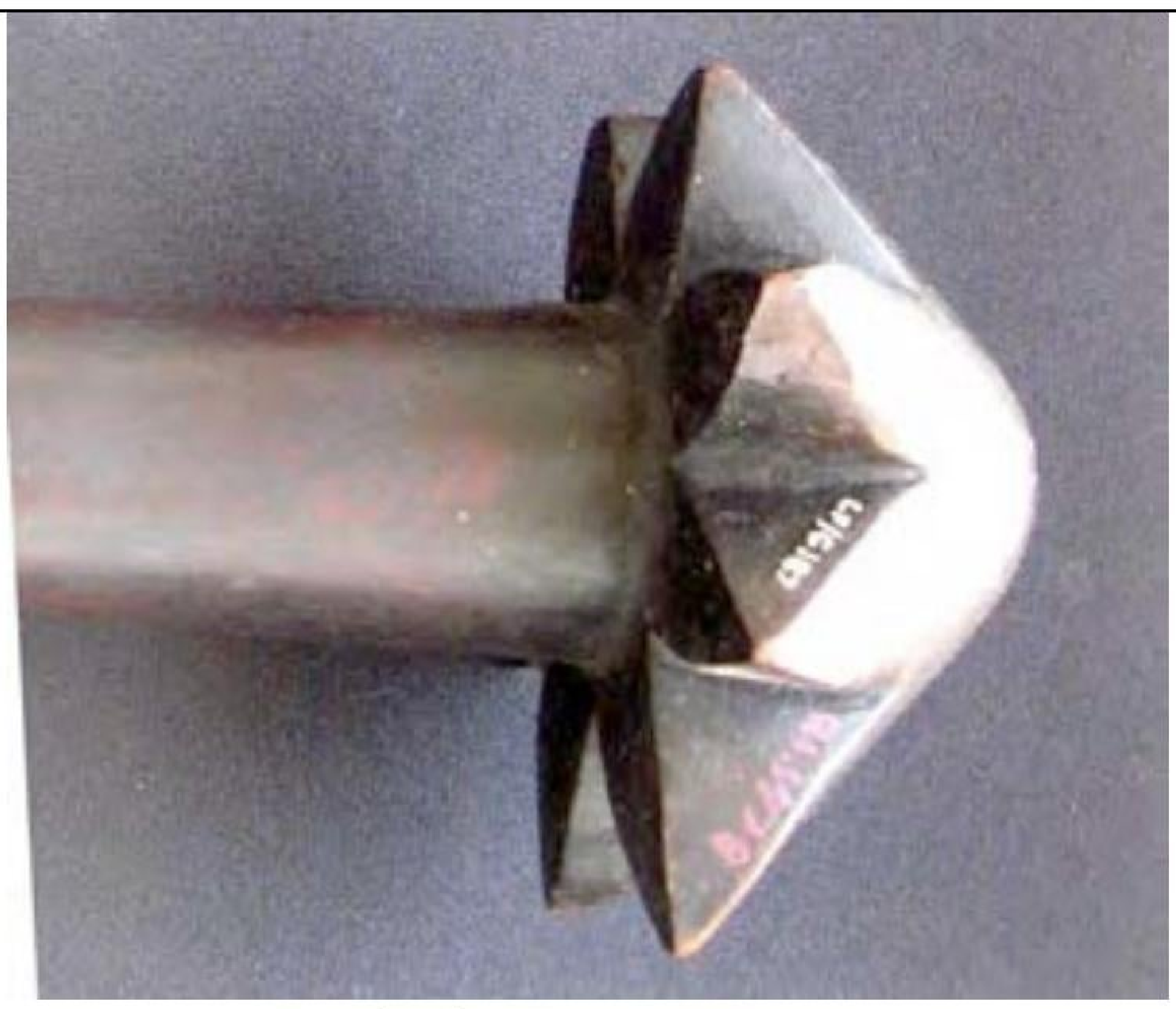
	 BARK BELT, NEW GUINEA, SAVAGE COLL: P: 1109. Mostly the catalogue information on Pitt Rivers Museum, Farnham, objects I’ve seen is inscribed directly on the object. Unusually in this case, the inscription is on a label. The bark belt shown below is indeed drawn on p. 1109 of the Pitt Rivers catalogue.
Object which carries the number	 The board with the inscription shown above. Probably a Trobriands houseboard.  Papuan Gulf bark belt collected by Savage.
Comments	The catalogue of the museum is online. - Search for ‘Rethinking Pitt-Rivers’, - then click on ‘Databases’ under ‘Main Menu’ on the right side of the document, - Then click on the third paragraph ‘There is a dedicated . . .’ - Then click on any of the volumes listed at the bottom of the resulting page.
Owner of the artwork	The Trobriands houseboard: John and Marcia Friede (Jolika) Collection in 2011.

	The bark belt: Galerie Lemaire, Amsterdam, in March 2015
History of the Collection	The Pitt Rivers Museum, Farnham, was closed in 1966 and its contents have been dispersed since then (Waterfield and King 2006: 50)
Research questions	
For further information see	- Oceanic Art Society Newsletter, vol. 13, nr 3, 2008, p. 8. - Waterfield & King (2006: 36-53)
Document prepared by	Harry Beran with photographs from John Friede and Finette Lemaire.
Document last worked on	30 March 2015

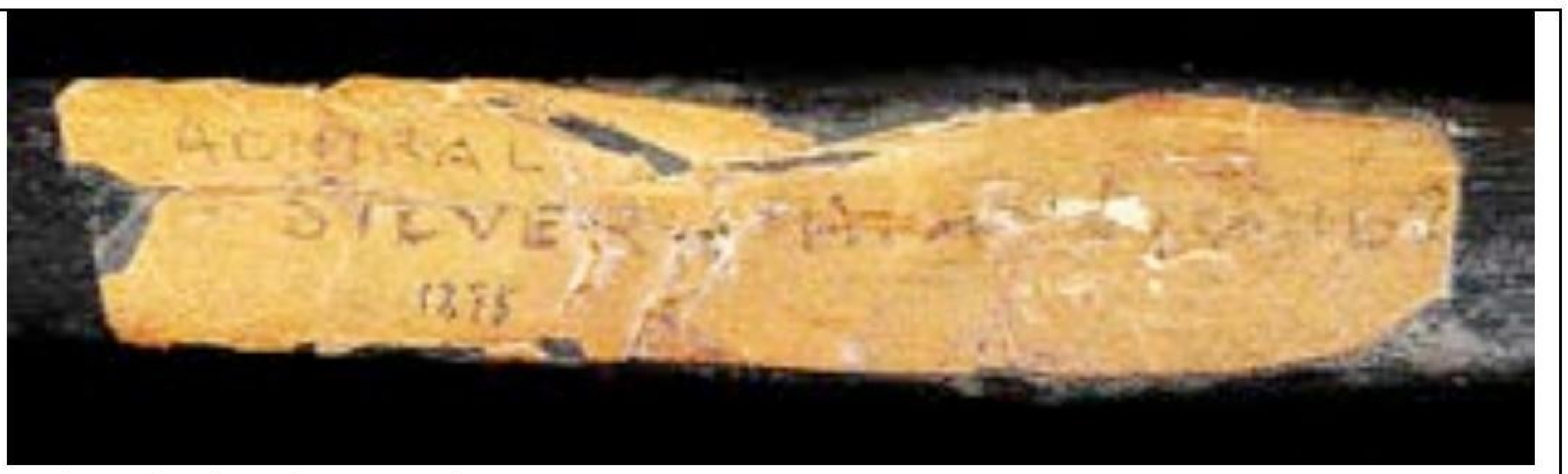
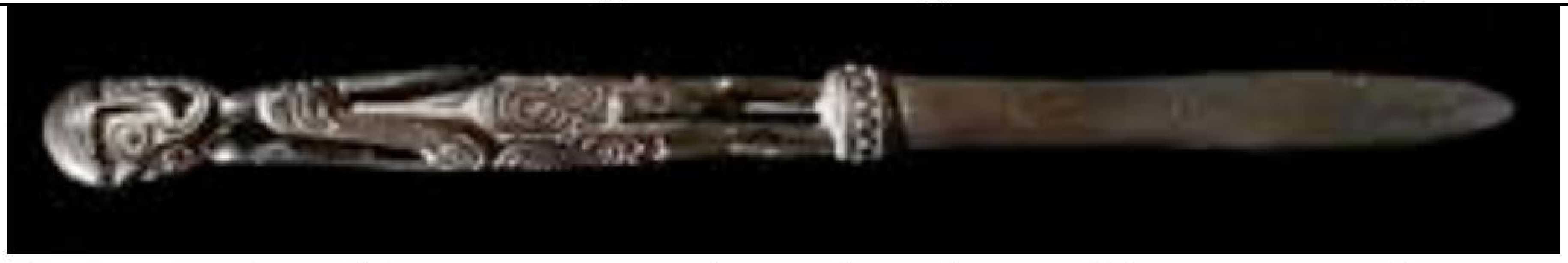
User of the inscription or label	**Rautenstrauch-Joest-Museum, Cologne**
Picture of the number or label	 Inscription on a New Ireland sculpture. (The object also carries a label with a printed version of this number).  Inscription on a New Ireland mask
Object which carries the number or label	 New Ireland sculpture with the inscription (and label) 13745

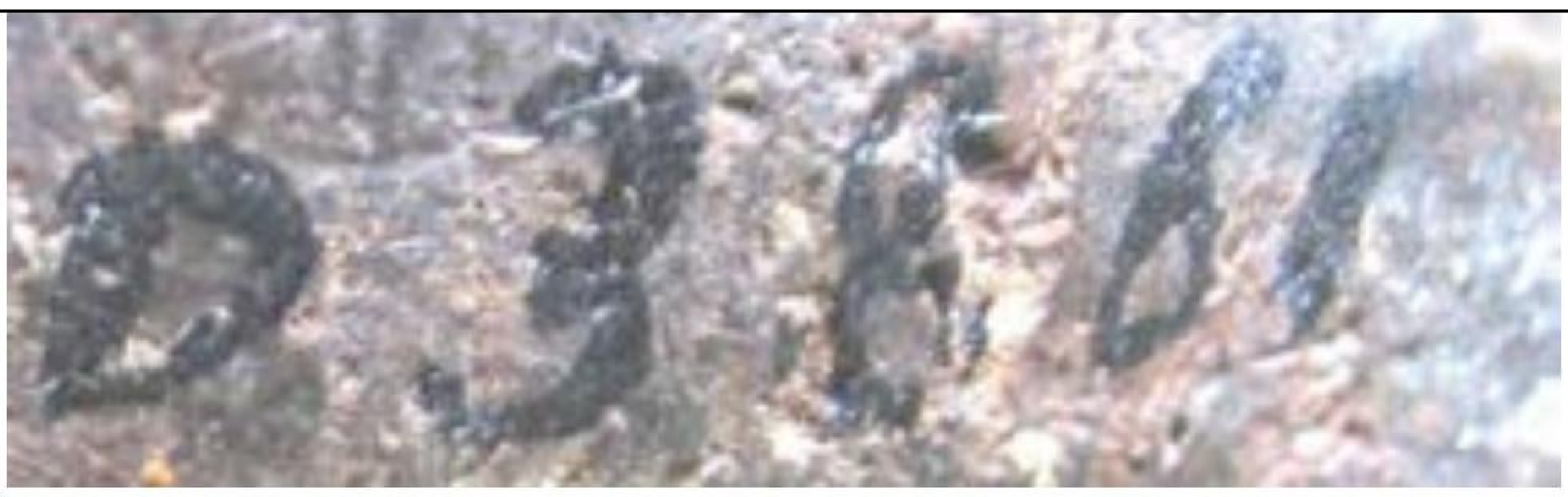
	 The New Ireland Malangan mask with the inscription 48274
Comments	
Owner of the artwork	Both objects are in the van Bussel Collection in January 2013 and were obtained by exchange with the Rautenstrauch-Joest-Museum. The sculpture also carries the van Bussel label Z 230. The mask also carries the van Bussel label Z 241 and is illustrated in Stöhr (1987, Fig. 268).
History of the Collection using the number or label	The Rautenstrauch-Joest-Museum is, of course, still flourishing.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs supplied by Loed van Bussel. I am grateful to Burkhard Fenner for pointing out that the mask is illustrated in Stöhr.
Document last worked on	2 Jan 2012

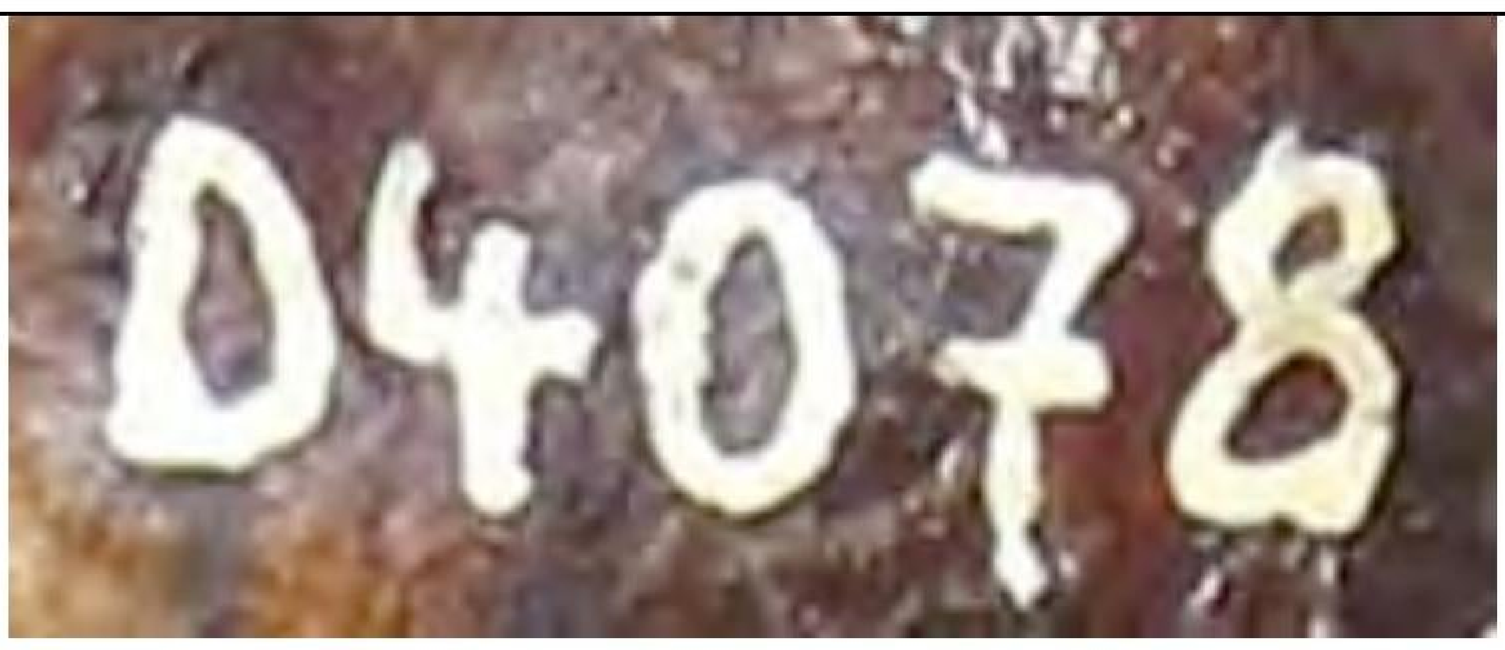
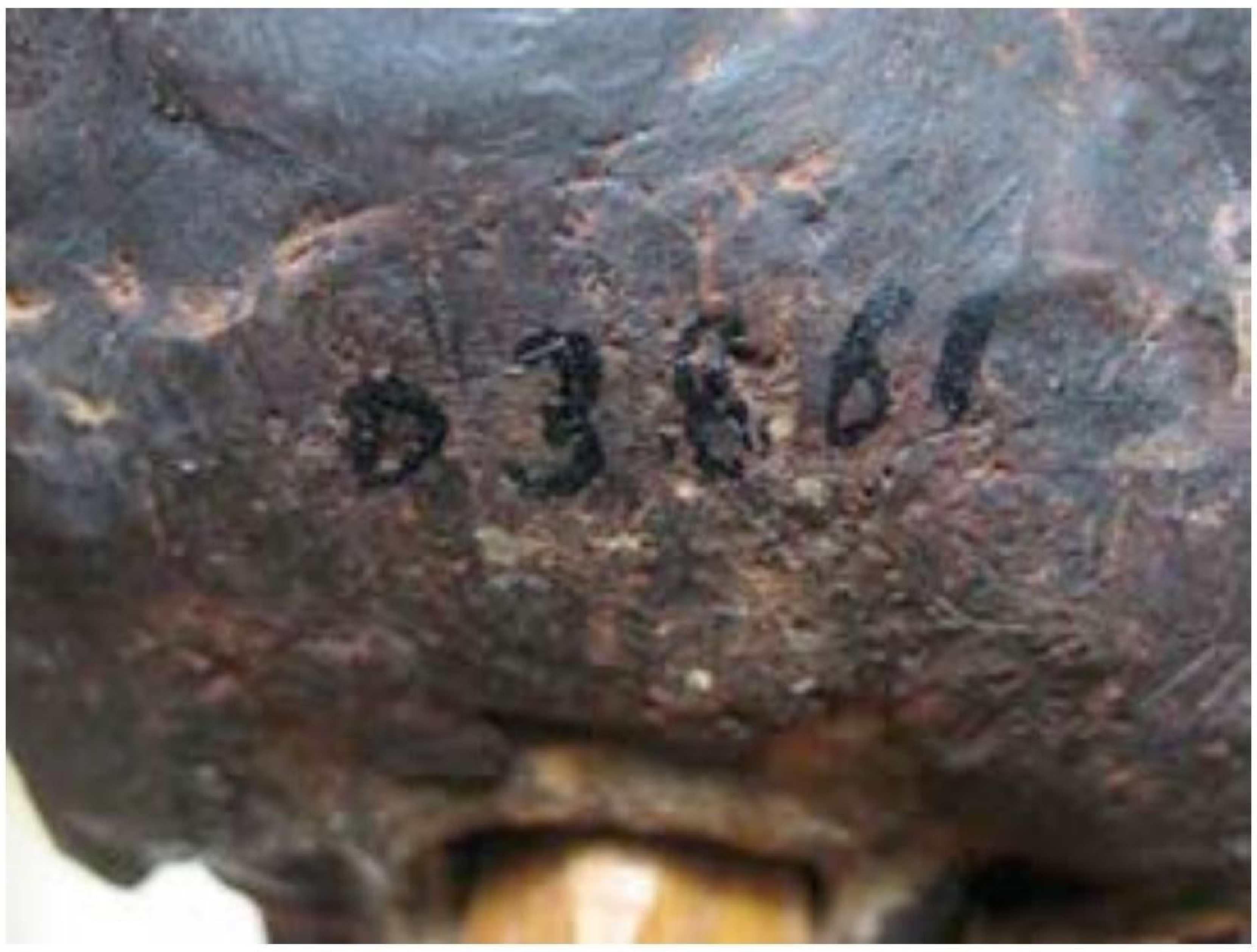
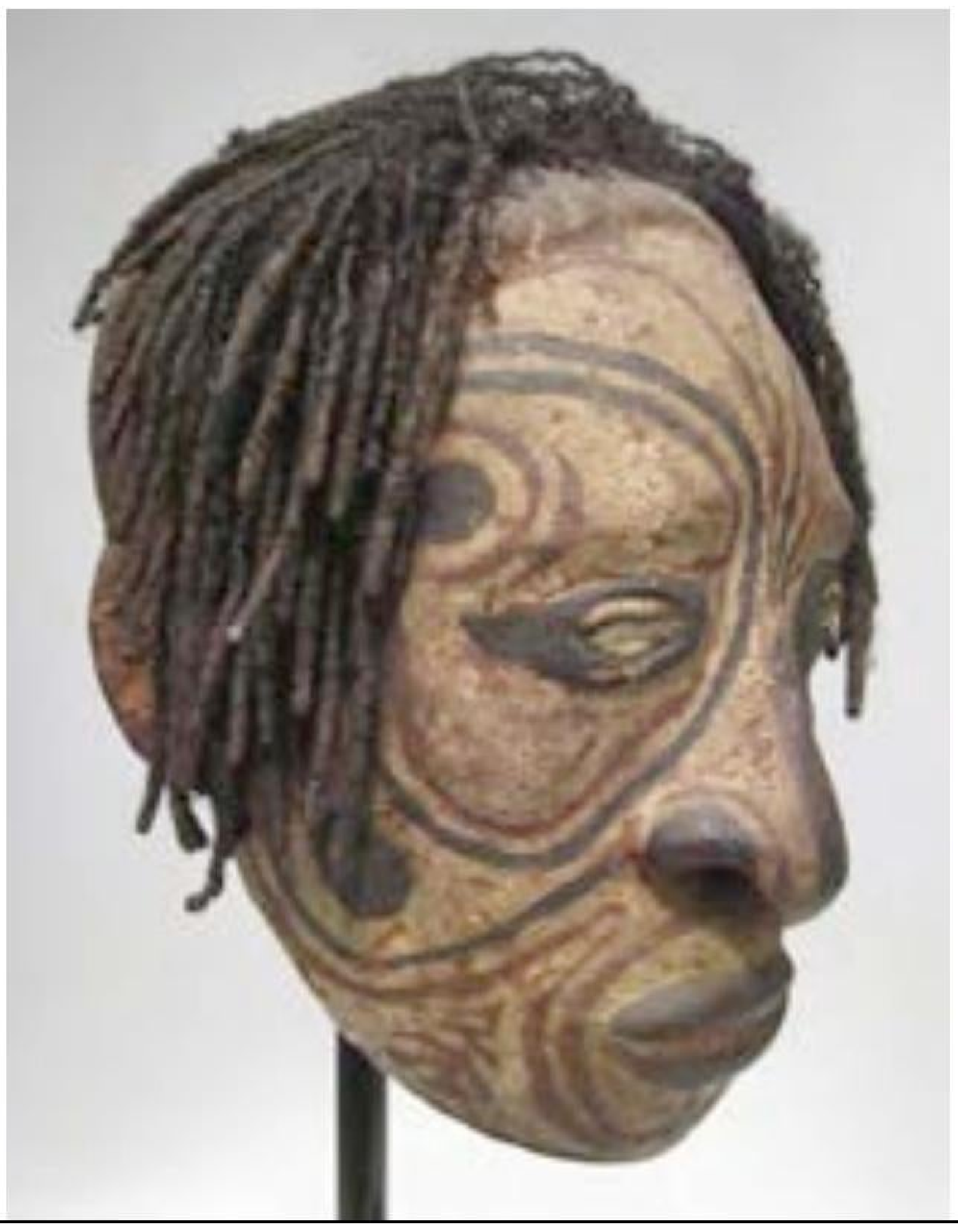
User of the inscription or label	ERIC ROWLISON, AUSTRALIA
Picture of the number	 R1.1978

Object which carries the number	 Vanuatu Club.
Comments	1. I have seen a number of other items from his collection (see below). The number after the fullstop is presumably the year of acquisition. The number before the fullstop the order of acquisition within the year. - R18.1977 a sculpture of a ?cat - R21.1977 a betelnut mortar - R54.1975 a drum 2. Rowlison inscribes his numbers in red. 3. The number in white above Rowlison's number R1.1978 is a later Leo Fleischmann Collection number (cf.)
Owner of the artwork	
History of the Collection using the inscription	His collection was sold by Lawson's Sydney after his death in the 1980s.
Research questions	
For further information see	Oceanic Art Society Newsletter, Vol. 9, Nr 1, 2004, p. 10.
Document prepared by	Harry Beran
Document last worked on	24 March 2012, revised 4 Jan 2013.

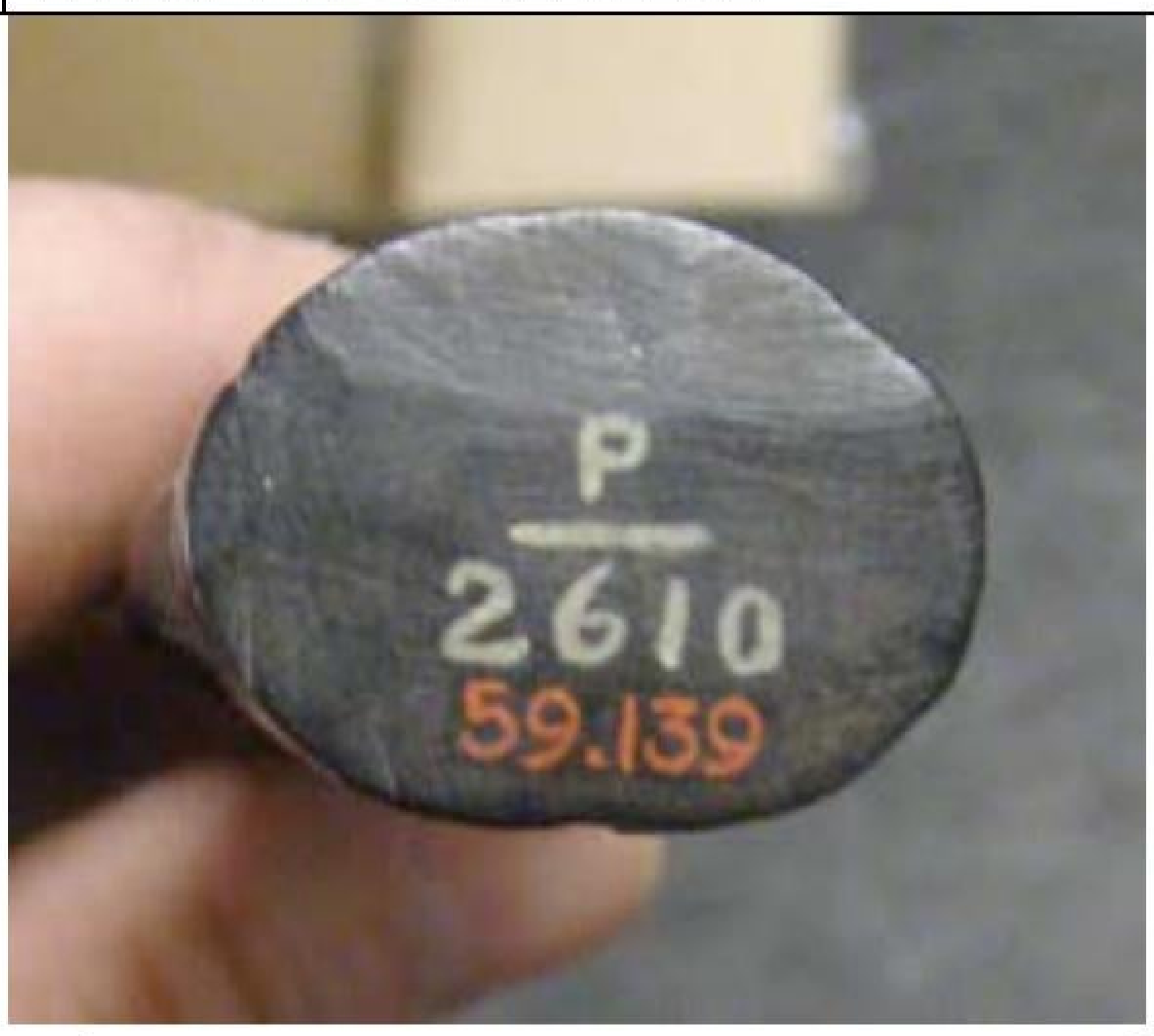
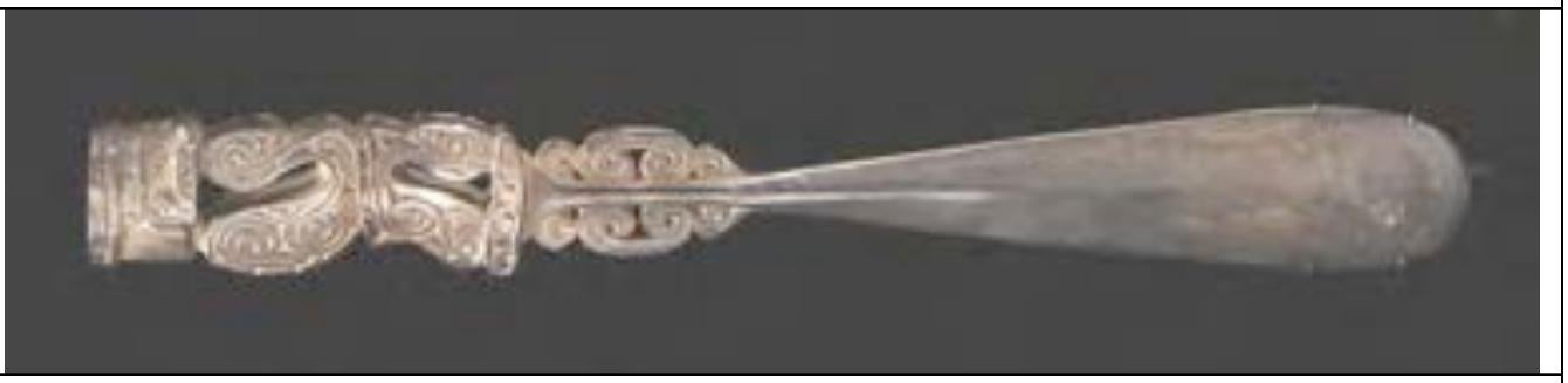
User of the inscription or label	Admiral Silver

Picture of the number or label	 The label reads in part 'ADMIRAL SILVER 1875'. The writing on its right side is illegible.
Object which carries the number or label	 A massim lime spatula, the handle carved as a standing figure.
Comments	
Owner of the artwork	Marc Assayag in April 2014, ex John and Marcia (Jolika) Friede Collection, ex Emile Bouchard Collection.
History of the Collection using the number or label	This is the only object known to me collected by Admiral Silver.
Research questions	Who was Admiral Silver? A quick look on the worldwideweb yielded nothing.
For further information see	
Document prepared by	Harry Beran with photographs from Marc Assayag
Document last worked on	4 April 2014

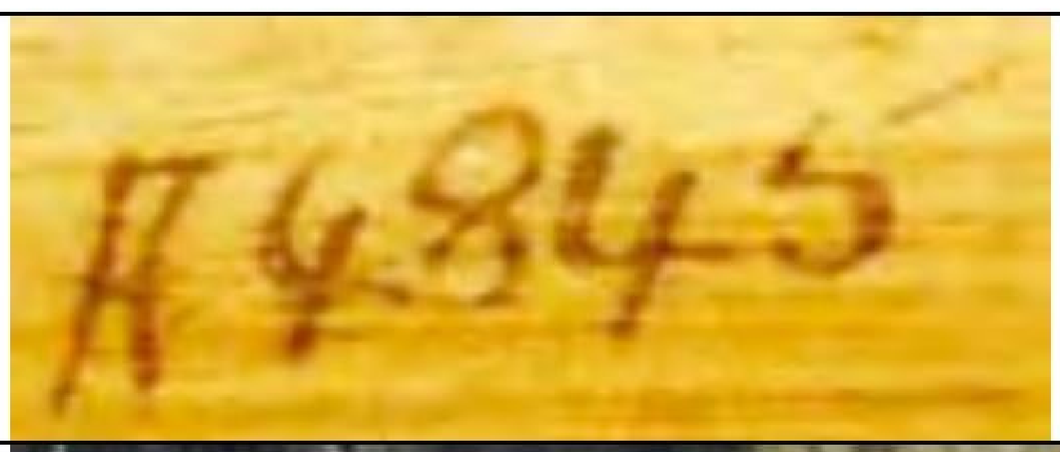
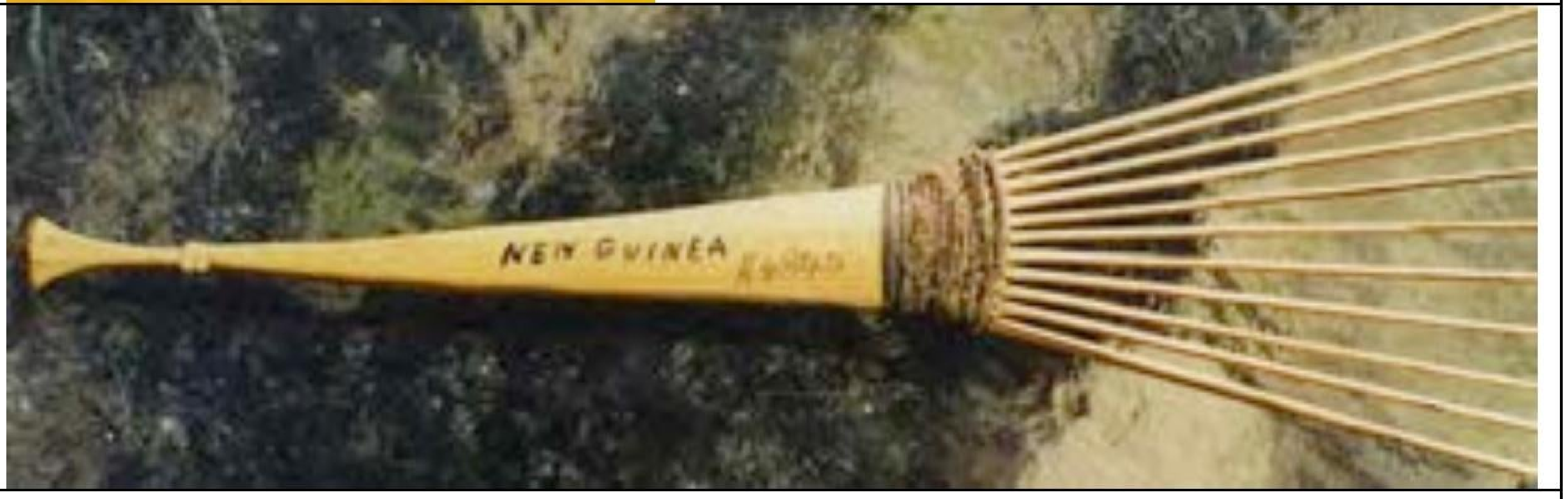
User of the inscription or label	**Übersee Museum Bremen**
Picture of the number	 1. The number D3861 or D3860 inscribed on a skull

	 2. Another number with a D prefix inscribed on a skull. This skull also has the number G.74.197, from an unidentified collection inscribed on it (cf.)
Object which carries the number	 Section of the skull inscribed D3861. 

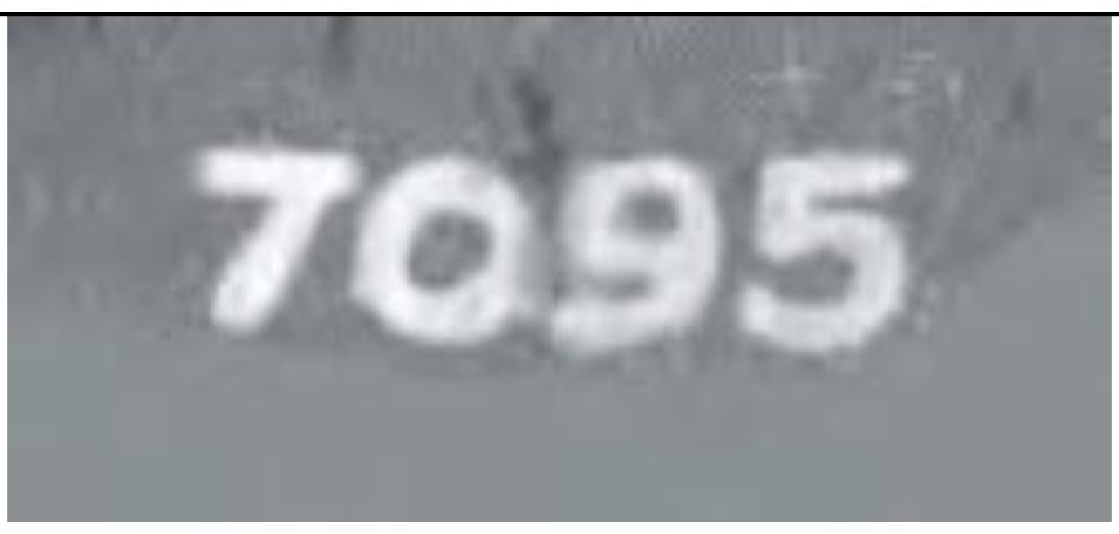
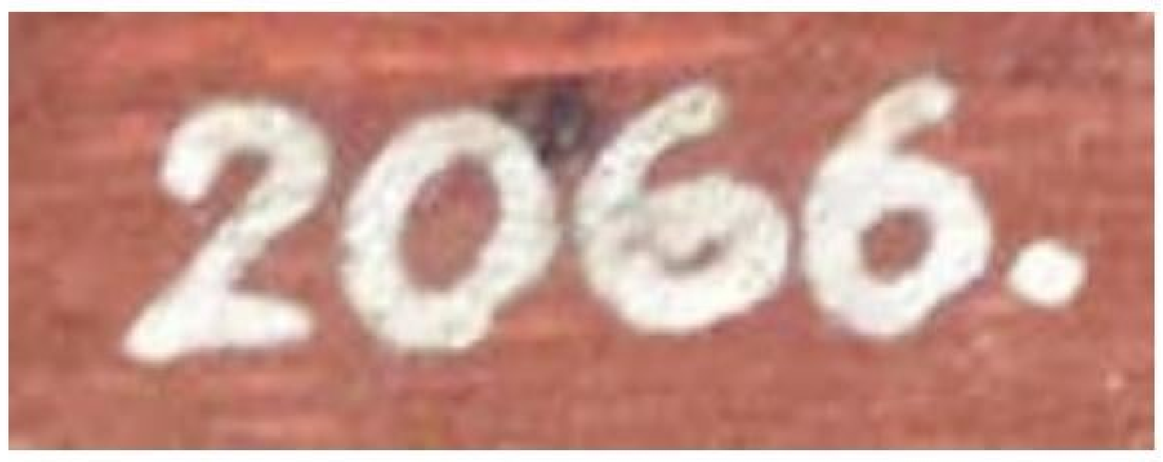
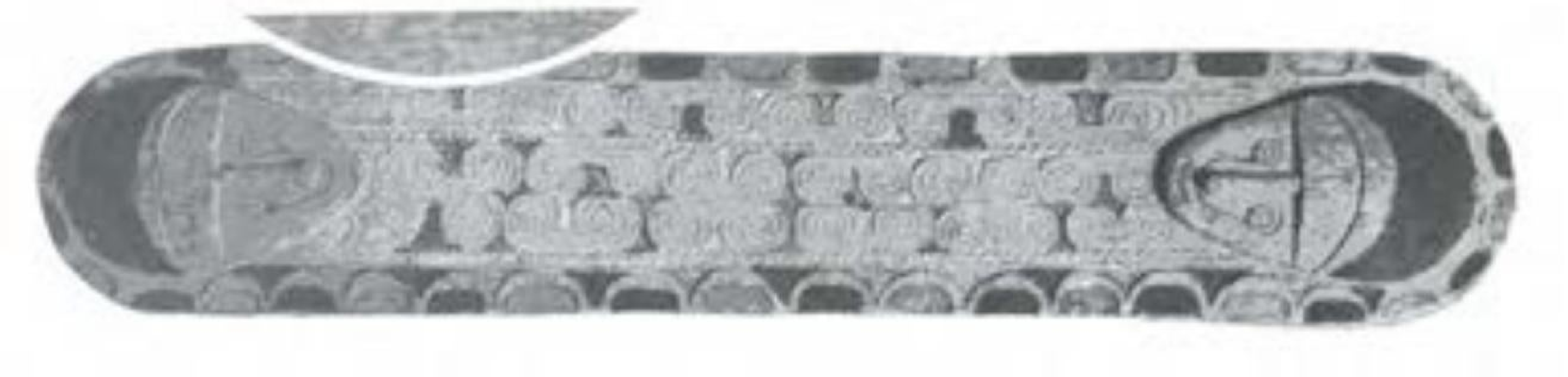
	Skull in the Karim Grusenmeyer Collection inscribed D4078 and G.75.197.
Comments	Both skulls are ex the Übersee Museum Bremen.
Owner of the artwork	The first skull is in Private Collection 1, 1976-2012. The second skull, shown above, in in the Karim Grusenmeyer Collection in 2012.
History of the Collection	The skull in Private Collection 1 was de-accesioned from the Übersee Museum Bremen in 1974.
Research questions	
For further information see	http://www.uebersee-museum.de/
Document prepared by	Anonymous collector 1, with additional information and photograph from Karim Grusenmeyer added by HB.
Document last worked on	10 August 2012, supplemented by HB 30 Aug, 2012

User of the inscription or label	**The UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY, PHILADELPHIA**
Picture of the number	 The University Museum of Pennsylvania used the grey number, P 2610 (Michael Hamson, email August 1, 2011). For the red number see Museum of Primitive Art.
Object which carries the number	
Comments	The object, a Massim lime spatula, was sold to the

	Museum of Primitive Art, New York, in 1958 (Michael Hamson, email Aug. 1st, 2011.
Owner of the artwork	Michael Hamson in 2011. Photos courtesy of Michael Hamson.
History of the Collection	Extant
Research questions	What does the P in the registration number stand for?
For further information see	Published Hamson (2011: 50-51, on left).
Document prepared by	Harry Beran, with information supplied by Michael Hamson
Document last worked on	14 Nov. 2013

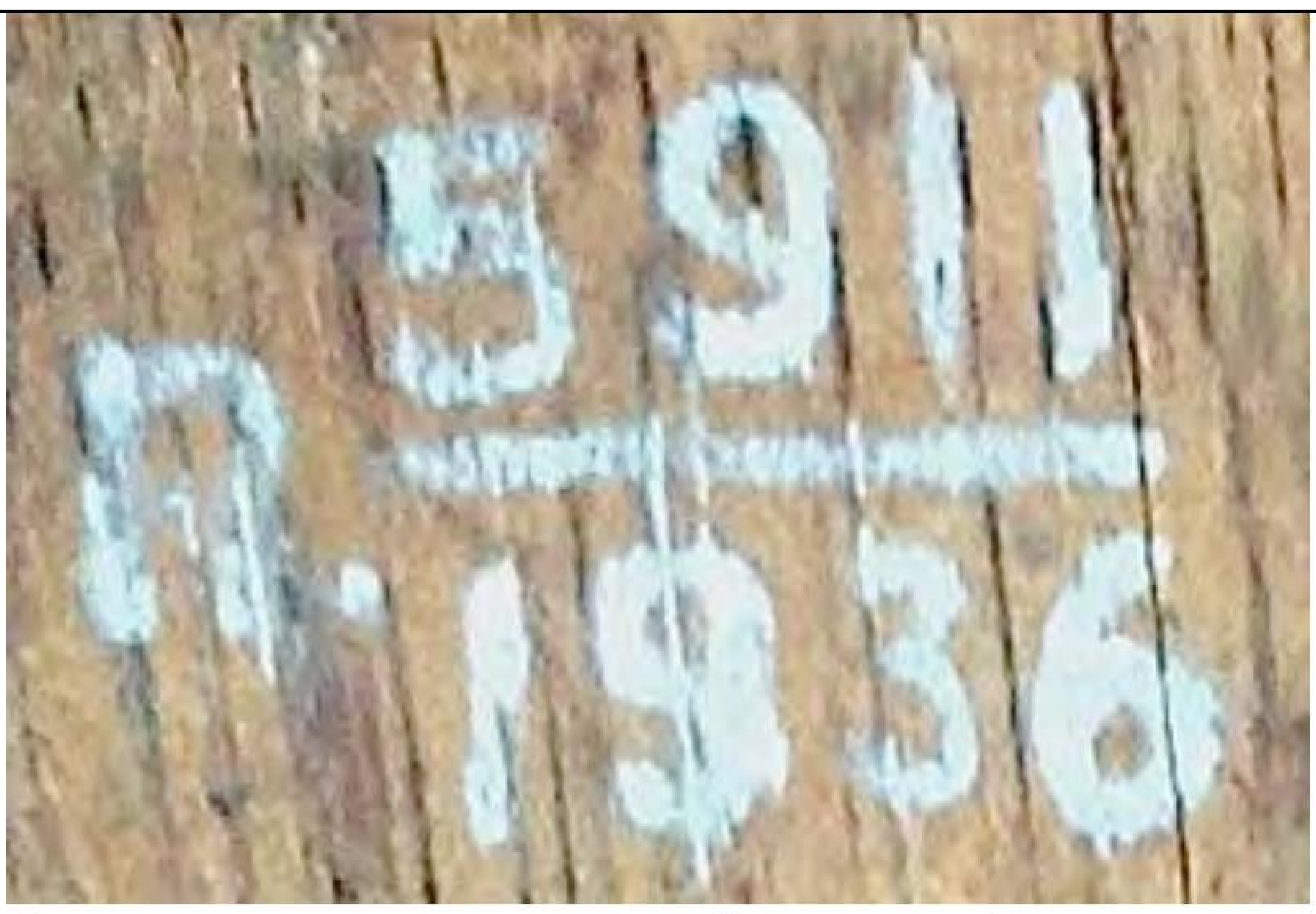
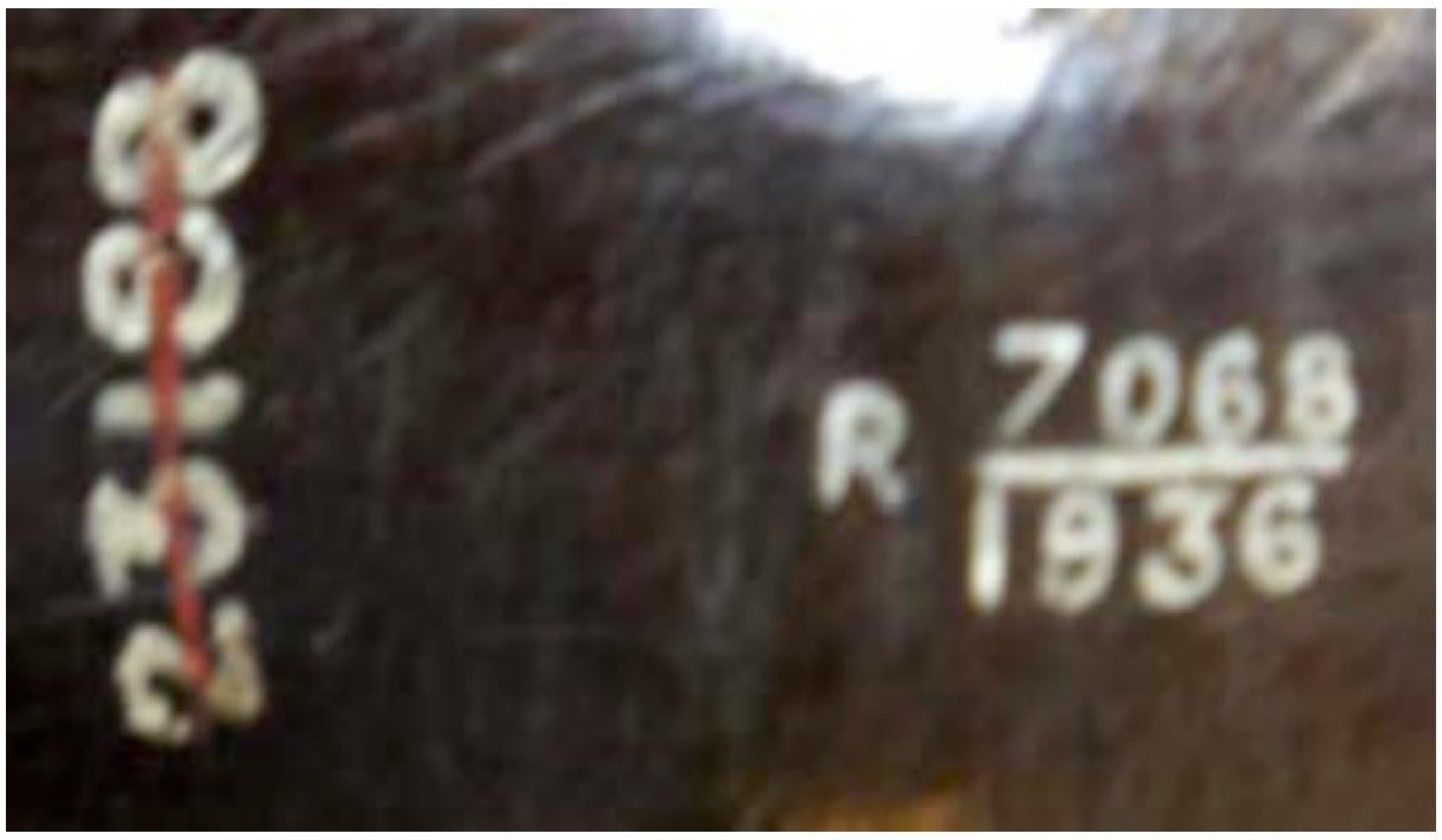
User of the inscription or label	CHARLES MELBOURNE WARD, AUSTRALIA
Picture of the number	
Object which carries the number	
Comments	1. Note the angular style of the A.
Owner of the artwork using the insxription	Formerly Harry Beran Collection, sold to John and Marcia Friede (Jolika) Collection
History of the Collection	
Research questions	Check what the prefixes are on the objects from the Mel Ward Collection in the Australian Museum.
For further information see	Oceanic Art Society Newsletter, vol. 9, nr 5, 2004, p. 10-11

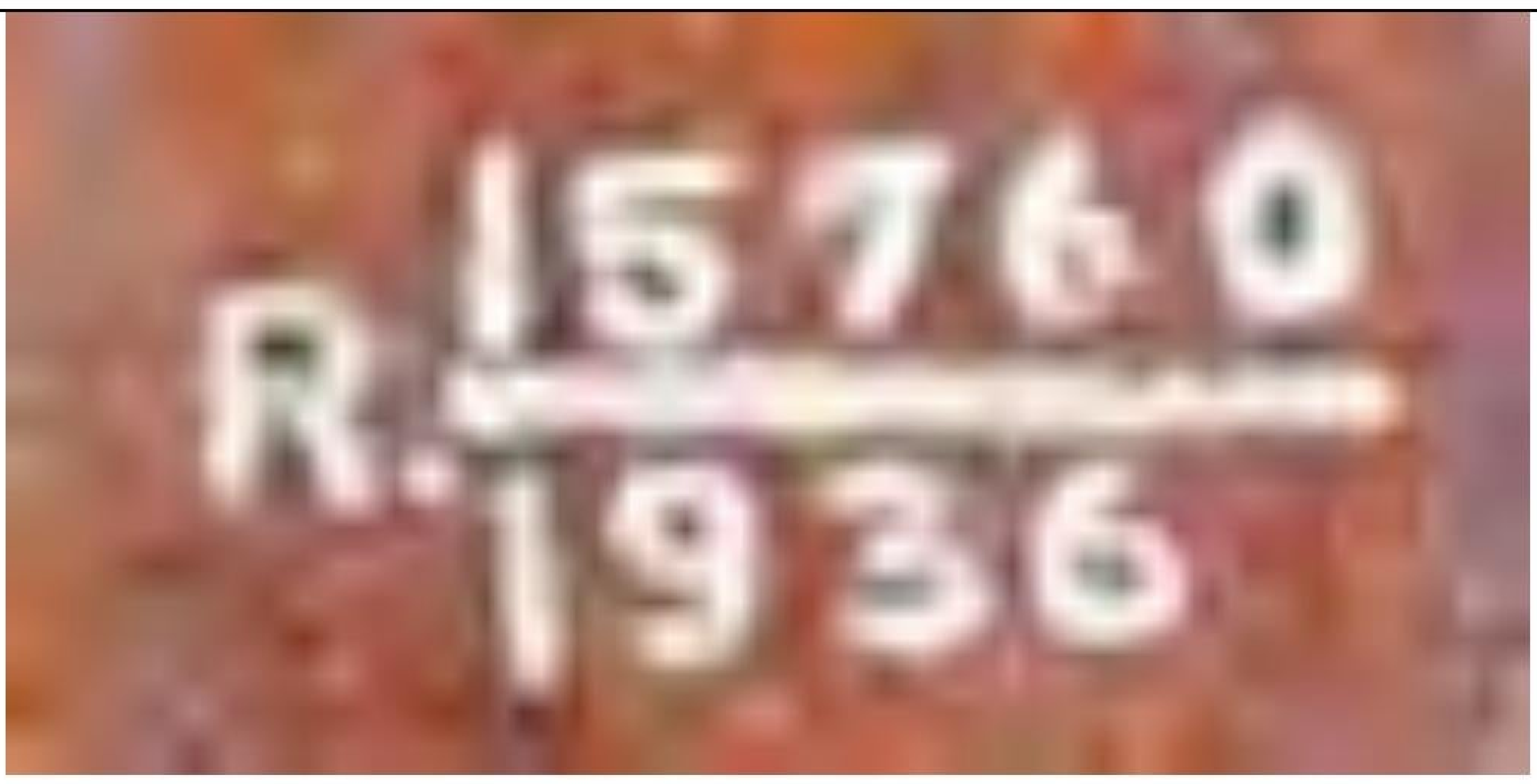
Document prepared by	Harry Beran
Document last worked on	24 March 2012

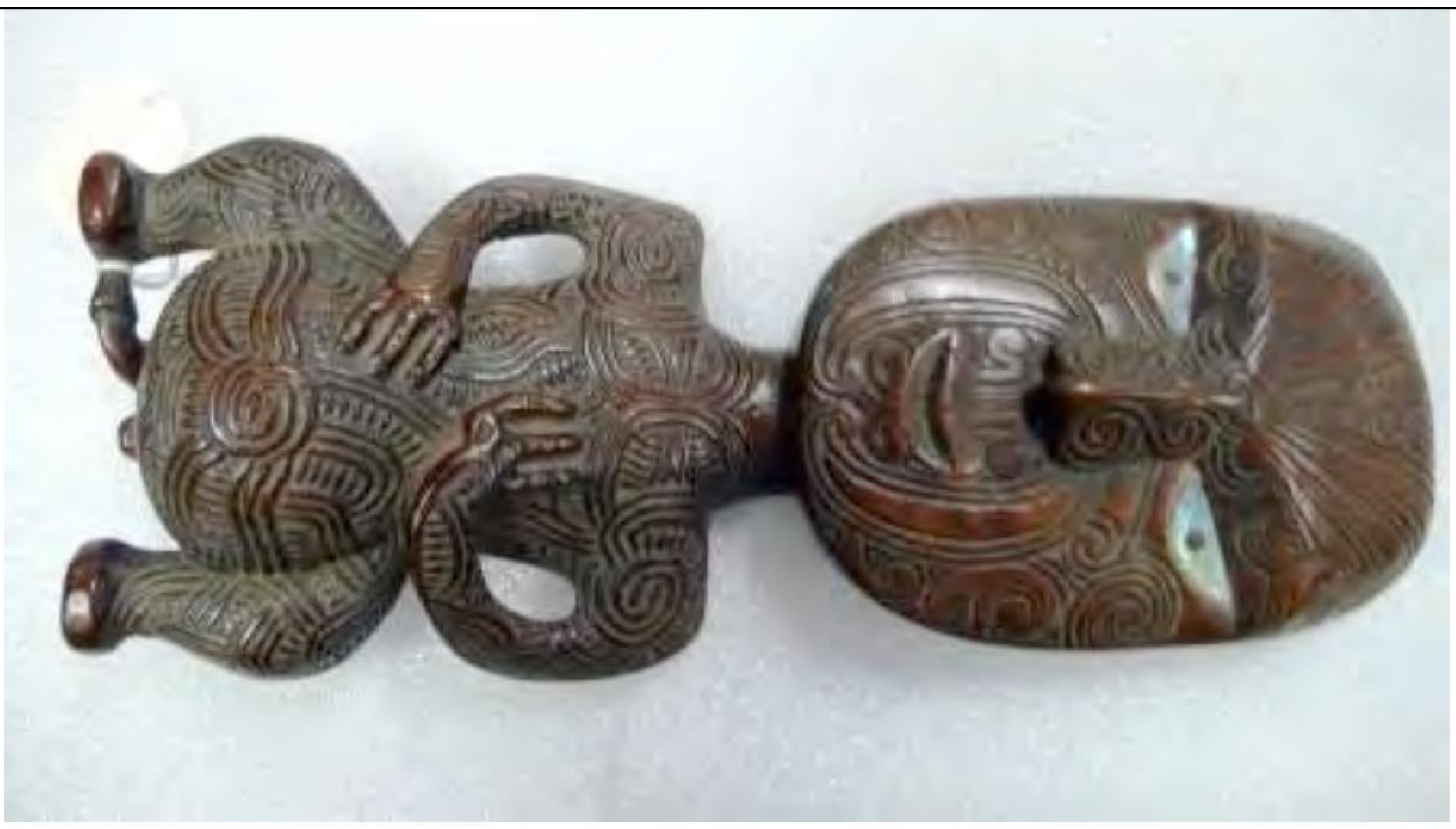
User of the inscription or label	**W.D. WEBSTER, UK**
Picture of the number	 The number appears on the back of the houseboard shown below  The number on the adze handle shown below
Object which carries the number	 A houseboard, probably from the Trobriand Islands in the John and Marcia Friede (Jolika) Collection, New York. An adze handle from the Admiralty Islands in the Hugues Bienaymé Collection in Dec. 2014. It is ex the Pitt Rivers Museum, Farnham, and inscribed 'WBSTR'
Comments	1. The numbers inscribed on objects sold by Webster

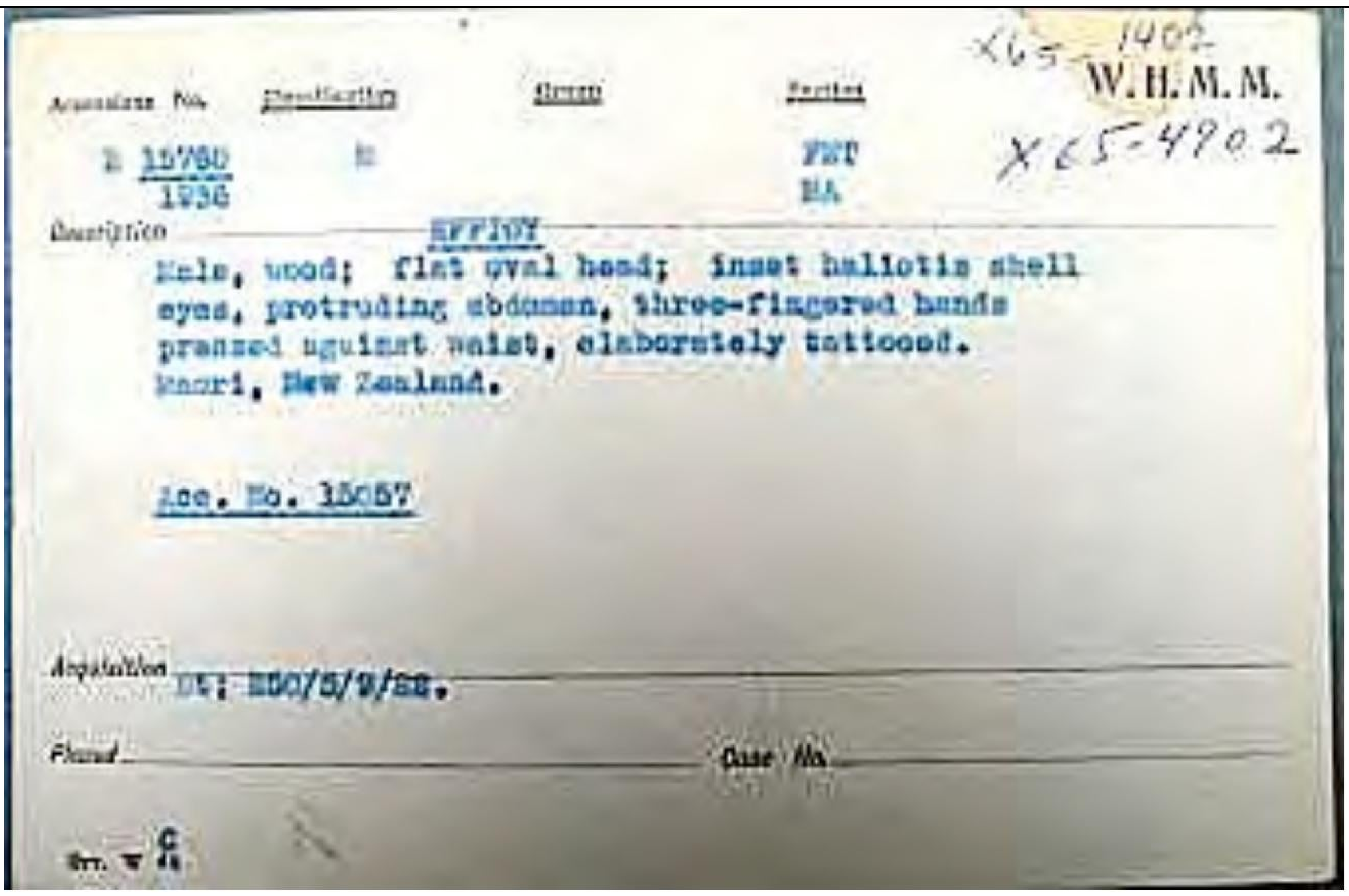
	seem to be ledger numbers. They appear in the later Webster sales catalogues (e.g. Catalogue 23 of December 1899) and they are visible on some of the objects illustrated in his catalogues (e.g. Catalogues 23 and 26). 2. If Webster did indeed have ledgers in which he recorded the objects that went through his hands, their whereabouts is unknown. 3. I am indebted to Hugues Bienaymé, Burkhard Fenner, Julian Harding, and Hermione Waterfield for help with the research on the Webster numbers.
Owner of the artwork	
History of the Collection	
Research questions	
For further information see	- Oceanic Art Society Newsletter, vol. 13, nr 3, 2008, p. 8. - Waterfield & King (2006: 55-63)
Document prepared by	Harry Beran
Document last worked on	10 Dec. 2014

User of the inscription or label	**Henry Wellcome (1853-1936) collection**

	 Portrait of Sir Henry Wellcome, reproduced by permission of the Wellcome Collection.
Picture of the number or label	 1. Inscription on a *korwar* figure in Michael Hamson's possession in 2014, shown below. Hamson was told that the figure had once been in the Wellcome collection.  2. The number on the marupai shown below.

	 3. Number inscribed on the back of the Maori figure shown below.
Object which carries the number or label	 1. *Korwar* which carries the inscribed number R. 5911 over 1936. 2. Papuan Gulf *marupai* which carries the number R 7068 over 1936 on the bulbous end.

<table>
<tr><td></td><td>
3. Maori figure in the Fowler Museum, University of California, Los Angeles, X65-4902, which carries the inscribed number R. 15760 over 1936.</td></tr>
<tr><td>Comments</td><td>Michael Hamson proposed in 2014 that the R numbers were used by the Wellcome collection, Roy Hamilton, Senior Curator of Asian and Pacific Collections at the Fowler Museum, provided information which supported the proposal, and Chris Hilton, Senior Archivist of the Wellcome Collection, London, confirmed on 19/1/15 that the R numbers were indeed used by the Wellcome collection (the Wellcome Historical Medical Museum, as it then was) for a number of years.
The collection of physical objects amassed by Wellcome is referred to as the Wellcome collection in this note to distinguish it from the Wellcome Collection, London, a public resource which is part of the Wellcome Trust, London.
Roy Hamilton advises (email 14/12/14) that the Fowler Museum has a large number of objects acquired from the Wellcome collection in 1965-67. Many of these have accompanying catalogue cards from the Wellcome collection. This includes the Maori figure shown above. Its catalogue card records that it was originally accessioned in 1922, with accession number 15057, but re-catalogued, presumably in 1936, with the R number shown above.</td></tr>
</table>

	 X65-1402 W.H.M.M. X65-4902 R 15780 1936 EFFIGY Male, wood; flat oval head; inset haliotis shell eyes, protruding abdomen, three-fingered hands pressed against waist, elaborately tattooed. Maori, New Zealand. Acc. No. 15057 Acquisition [illegible] Placed Case No. The Wellcome Historical Medical Museum catalogue card which accompanies the Maori figure shown above. The British Museum has about 1400 objects from the Wellcome Collection but, judging by the online catalogue, none from Oceania.
Owner of the artwork	1. The *korwar* figure, Michael Hamson in March 2015. 2. The *marupai*, Julian and Barbara Harding in 2012. 3. The Maori figure, the Fowler Museum, University of California, Los Angeles, X65-4902
History of the Collection using the number or label	Sir Henry Wellcome 'was an American-British pharmaceutical entrepreneur . . . [who] founded the pharmaceutical company Burroughs Wellcome & Company in 1880' (Wikipedia). Roy Hamilton advises (email 14/12/15) that Henry Wellcome started collecting tribal art on a massive scale in approximately 1910. After Wellcome's death in 1936 most of his tribal art collection was disbursed. Chris Hilton (email 19/1/15) adds '. . . that the death and dispersal did not follow closely: much dispersal took place in the 1970s and 1980s'. A large number of Wellcome collection pieces are in the Fowler Museum, many others in private collections. Roy advises that only a small proportion of the Wellcome pieces at the Fowler Museum have inscribed R numbers and that the numbers below the horizontal line range from 1936 to 1943. He, therefore, suggests that for a few years after Wellcome's death objects in the collection were re-catalogued with the numbers below the line standing for the year of the re-cataloguing. (I have a few pictures of objects with R numbers in private collections and the corresponding numbers on these

are 1936 and 1937.)

Chris Hilton advises (email 19/1/15) that ‘[t]he system of numbering that uses the year of accessioning plus a number began in 1935, before Wellcome’s death, and continued in use until 1980. Although Wellcome was long dead, boxes of material that he had purchased were still being opened this late. Its format varies – the R is not always present. Prior to 1935 the Wellcome Historical Medical Museum used a sequential numbering system that had reached over 60,000 by the time it was superseded’.

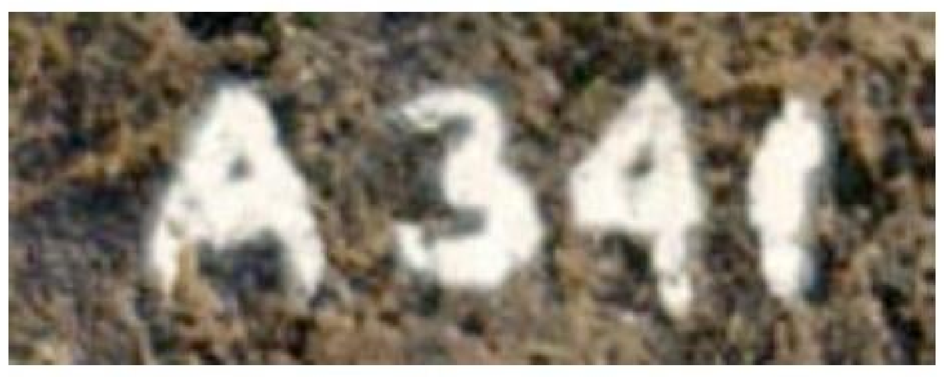
Chris Hilton (email 16/4/2015) advises that most likely two distinct series of accession numbers were used for items in the Wellcome collection:

- ‘A’ numbers, e.g. A2310
- ‘R’ numbers with a date suffix, e.g. R5736/1936

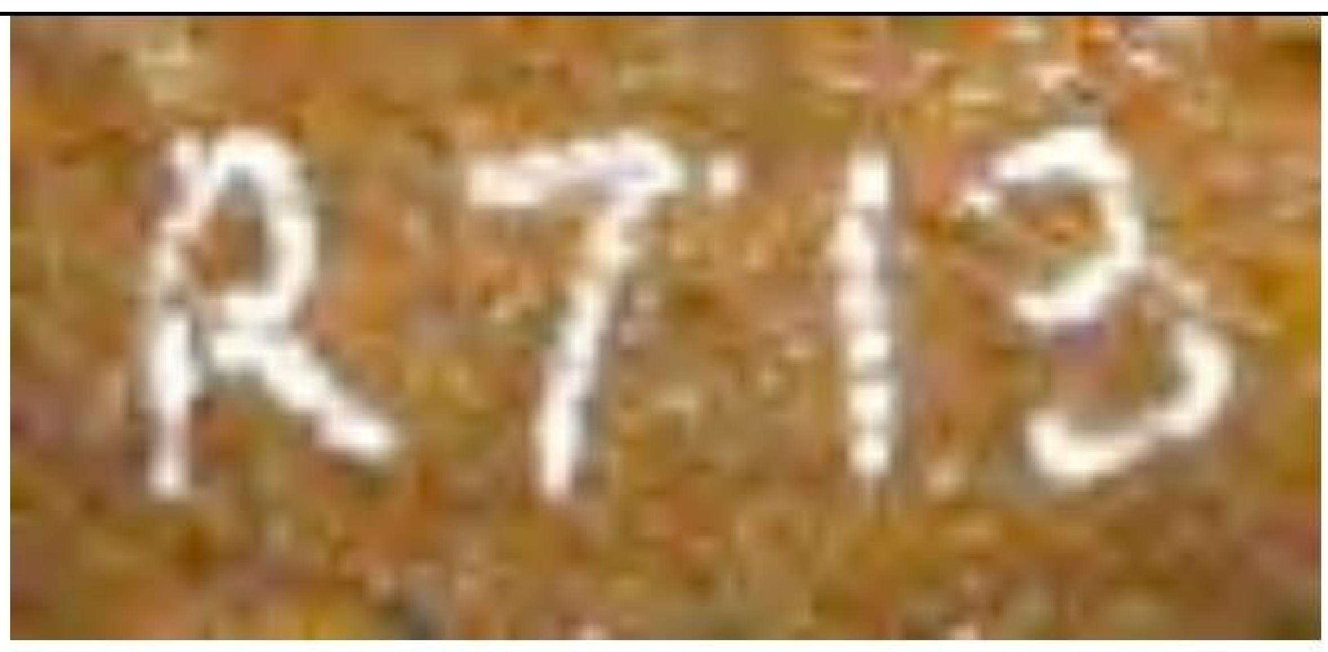
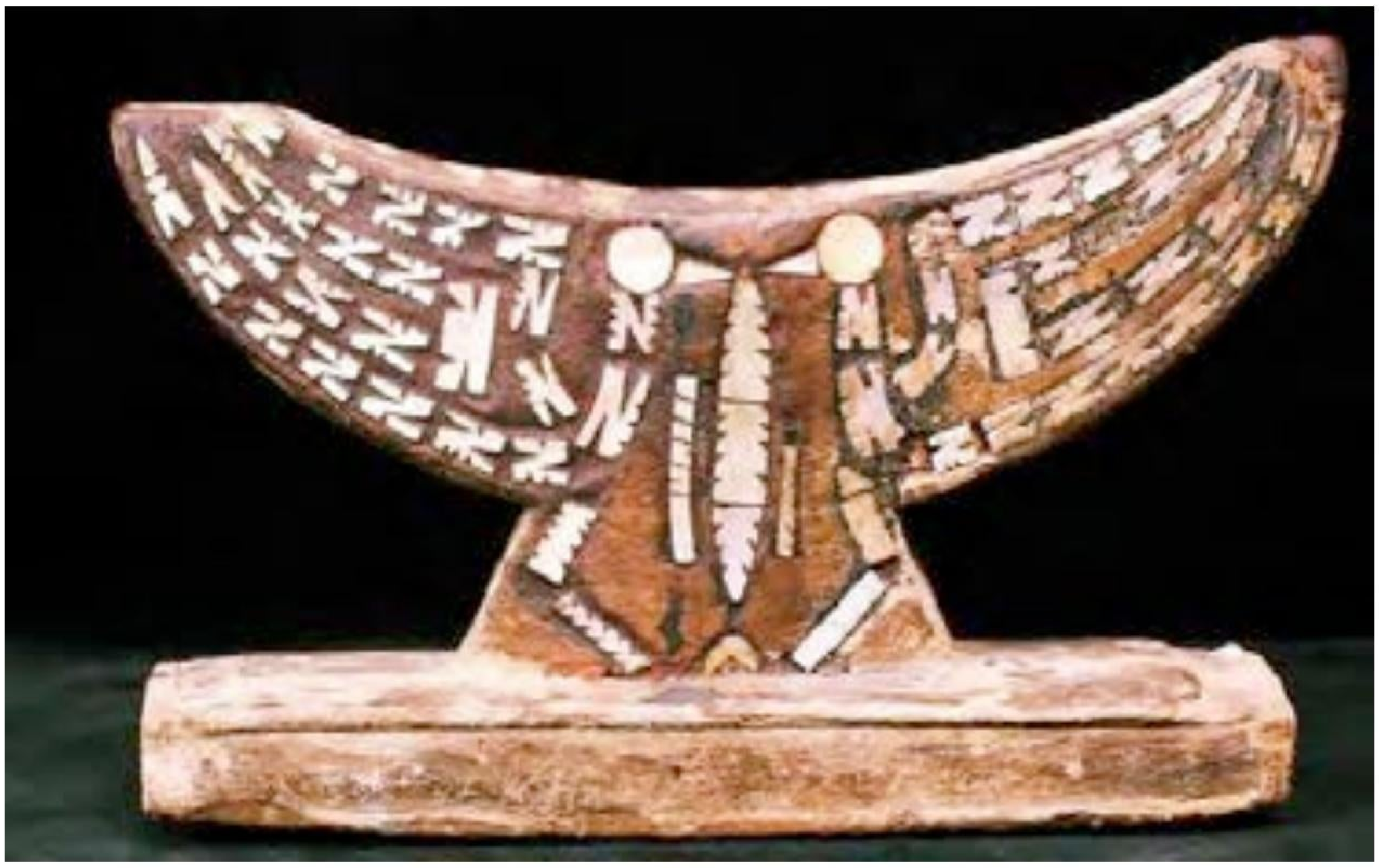
However, occasionally the A or R prefix may have been omitted, as on the catalogue card from the Wellcome Historical Medical Museum with the accession number 15057.

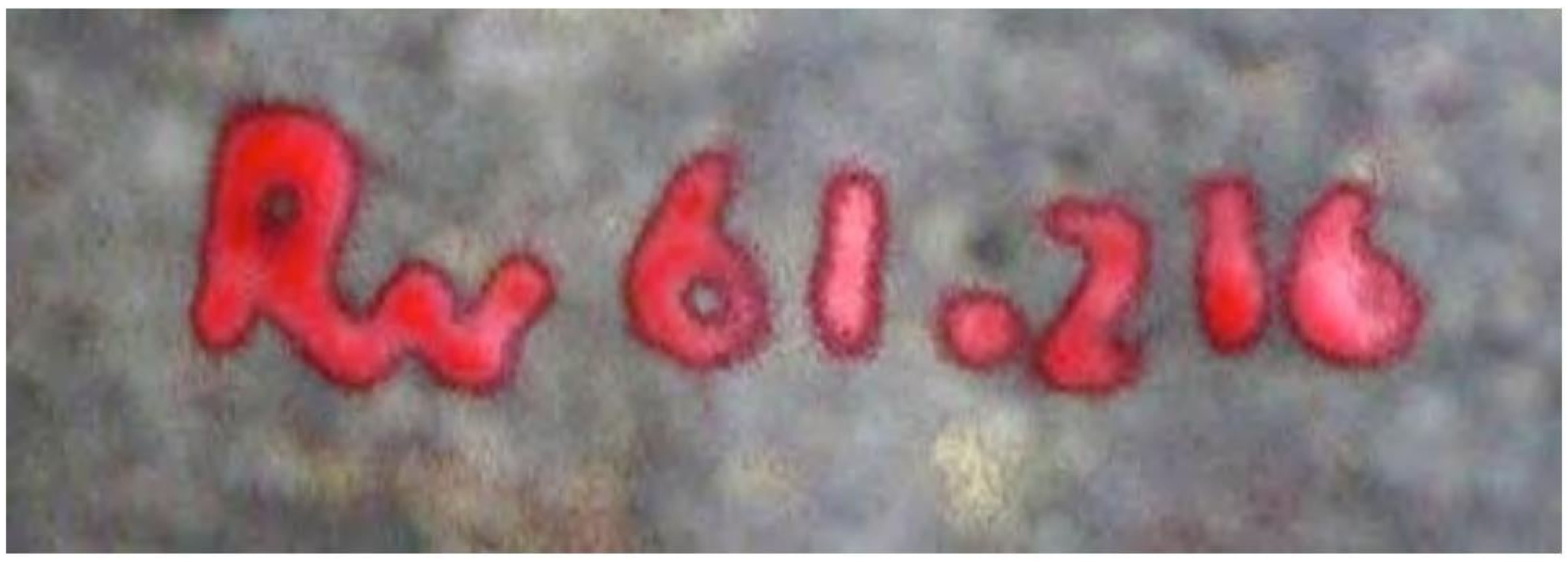
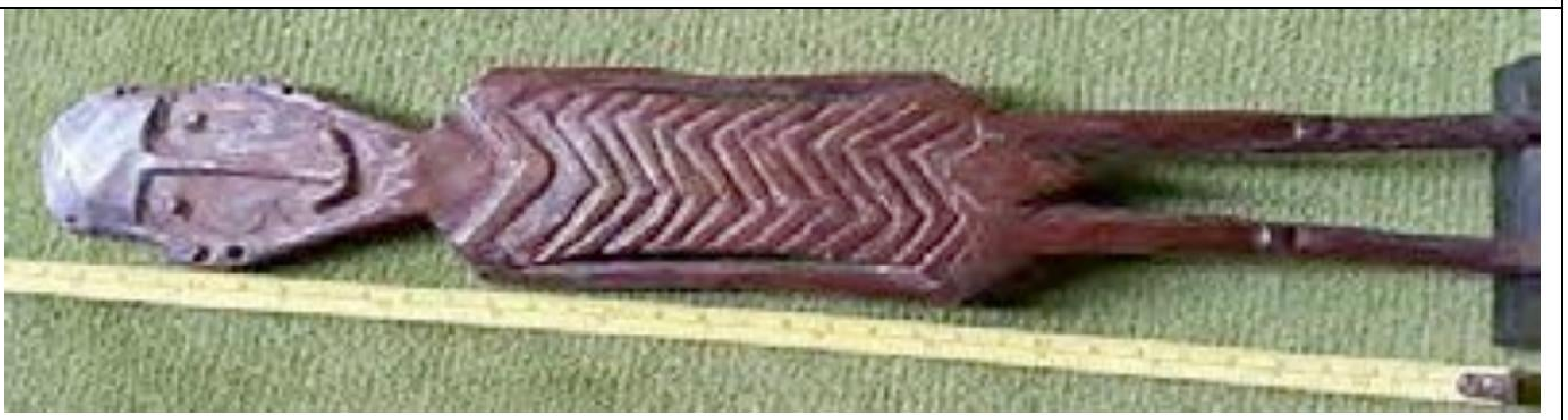
There are two inscriptions from unidentified collections on the present website which could possibly be Wellcome collection inscriptions. A search of the catalogues in the Wellcome Library may throw light on the issue.

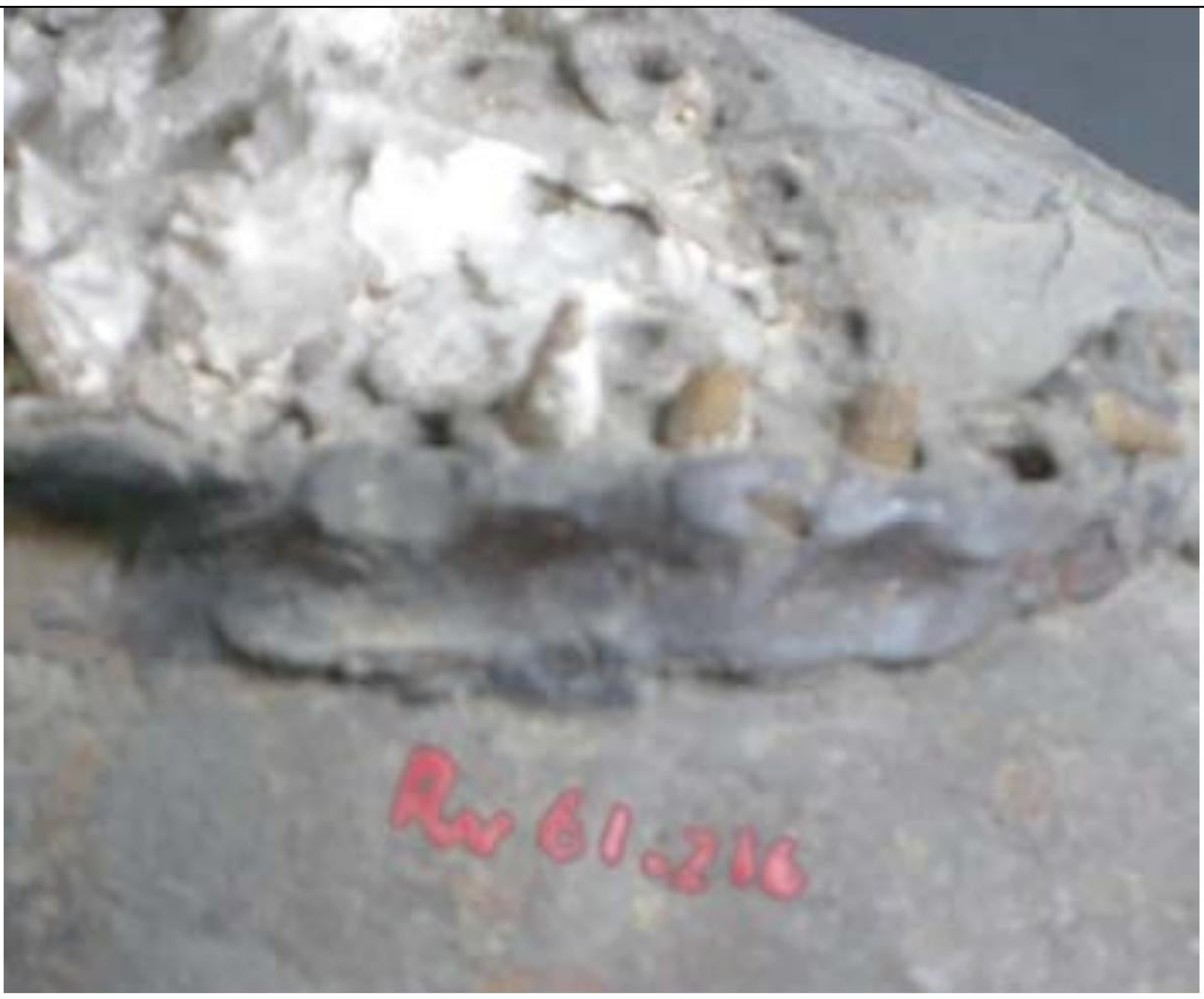
The first is an inscribed number with an A prefix on a Papua New Guinea dish (cf. Unidentified Collection A 341). The second an inscribed number with an R prefix but no date under the number on a Solomon Islands headrest (cf. Unidentified Collection R 713).



Papua New Guinea dish with the number A 341 inscribed.

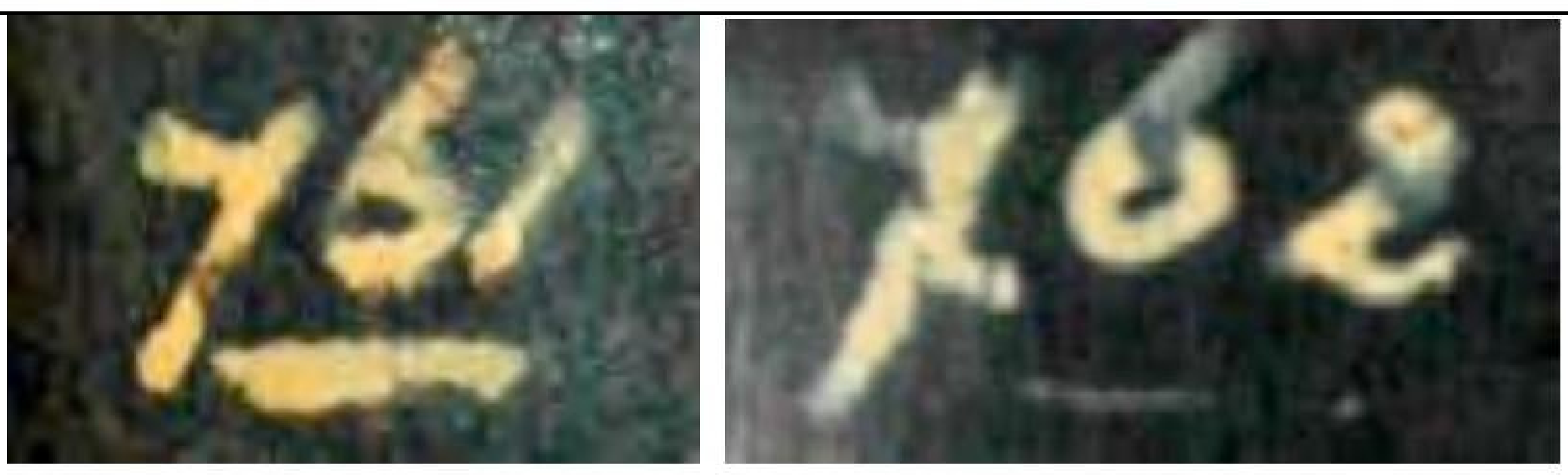
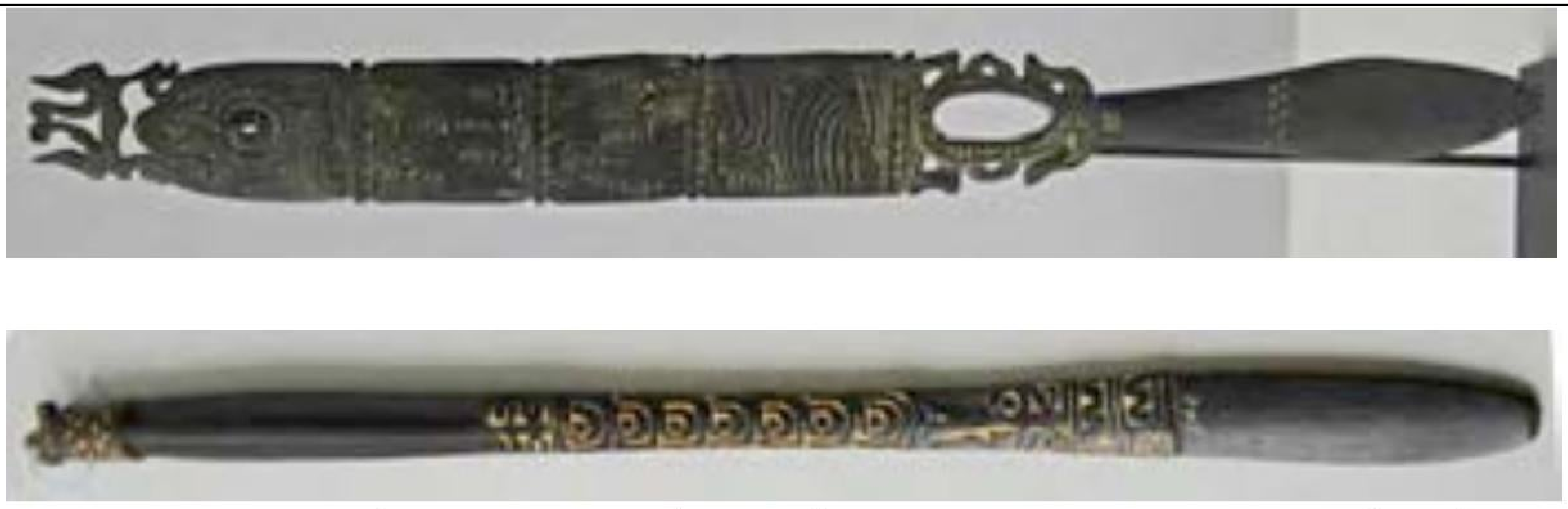
	  Solomon Islands headrest with the number R 713 inscribed.
Research questions	1. What does the R in the complex R catalogue numbers stand for? Chris Hilton (email 19/1/15) is not aware of any information on the issue. 2. Do any of the Wellcome collection pieces in the Fowler Museum have inscribed numbers other than those of the R 5911/1936 form?
For further information see	- http://wellcomelibrary.org/what-we-do/history-of-wellcome-library/wellcome-historical-medical-museum/ - Arnold, Ken and Danielle Olsen. 2003. *Medicine Man: The Forgotten Museum of Henry Wellcome (None).* London: British Museum. - Larson, Frances. 2009. *An Infinity of Things: How Sir Henry Wellcome Collected the World*. Oxford: Oxford University Press.
Document prepared by	Harry Beran with information and photographs from Julian and Barbara Harding, Michael Hamson, Roy Hamilton, and Chris Hilton.
Document last worked on	20 April 2015

User of the inscription or label	Raymond and Laura Wielgus Collection
Picture of the number or label	 The Kiwai figure numbered RW 56-39.  This skull numbered RW 61-216
Object which carries the number or label	 Kiwai figure with the number RW 56-39 inscribed on the back

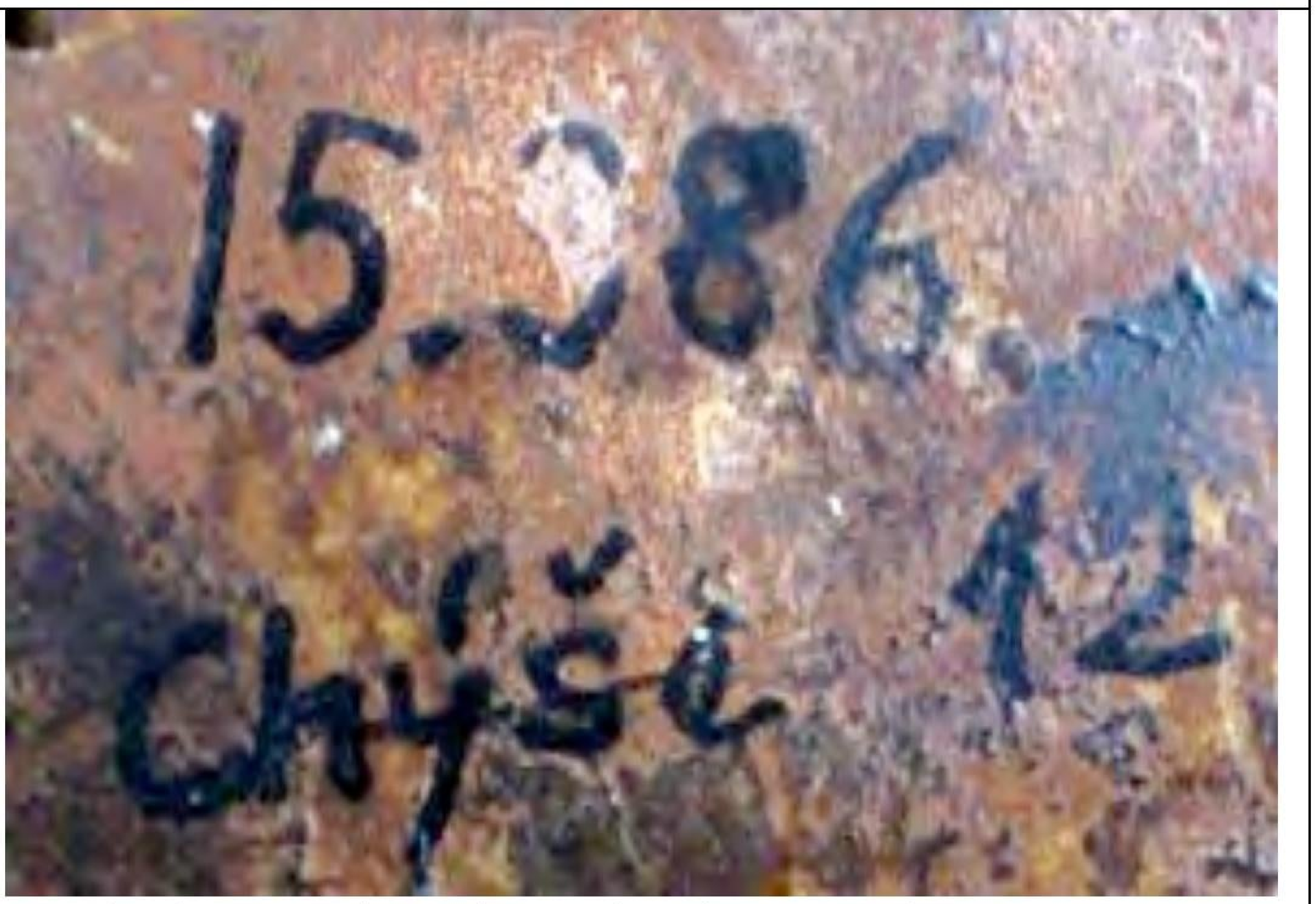
	 Part of the New Ireland skull with the inscribed number RW 61-216.
Comments	
Owner of the artwork	- The Kiwai figure has passed through a number of hands in the last few years. - The skull is Nr 1885 in Michel Grandsard's collection in 2014.
History of the Collection using the number or label	The Wielgus Collection is now in the Indiana University Arts Museum (Pelrine (1996: 7). The present pieces are not illustrated in the book.
Research questions	Does the Indinana University Arts Museum have a copy of a Wielgus Collection catalogue?
For further information see	Pelrine (1996) a book on the Wielgus collection which mentions the catalogue numbers for the pieces illustrated
Document prepared by	Harry Beran with information and photographs from Michel Grandsard and photographs of the Kiwai figure taken by Elisabeth Verhey.
Document last worked	9 April 2015

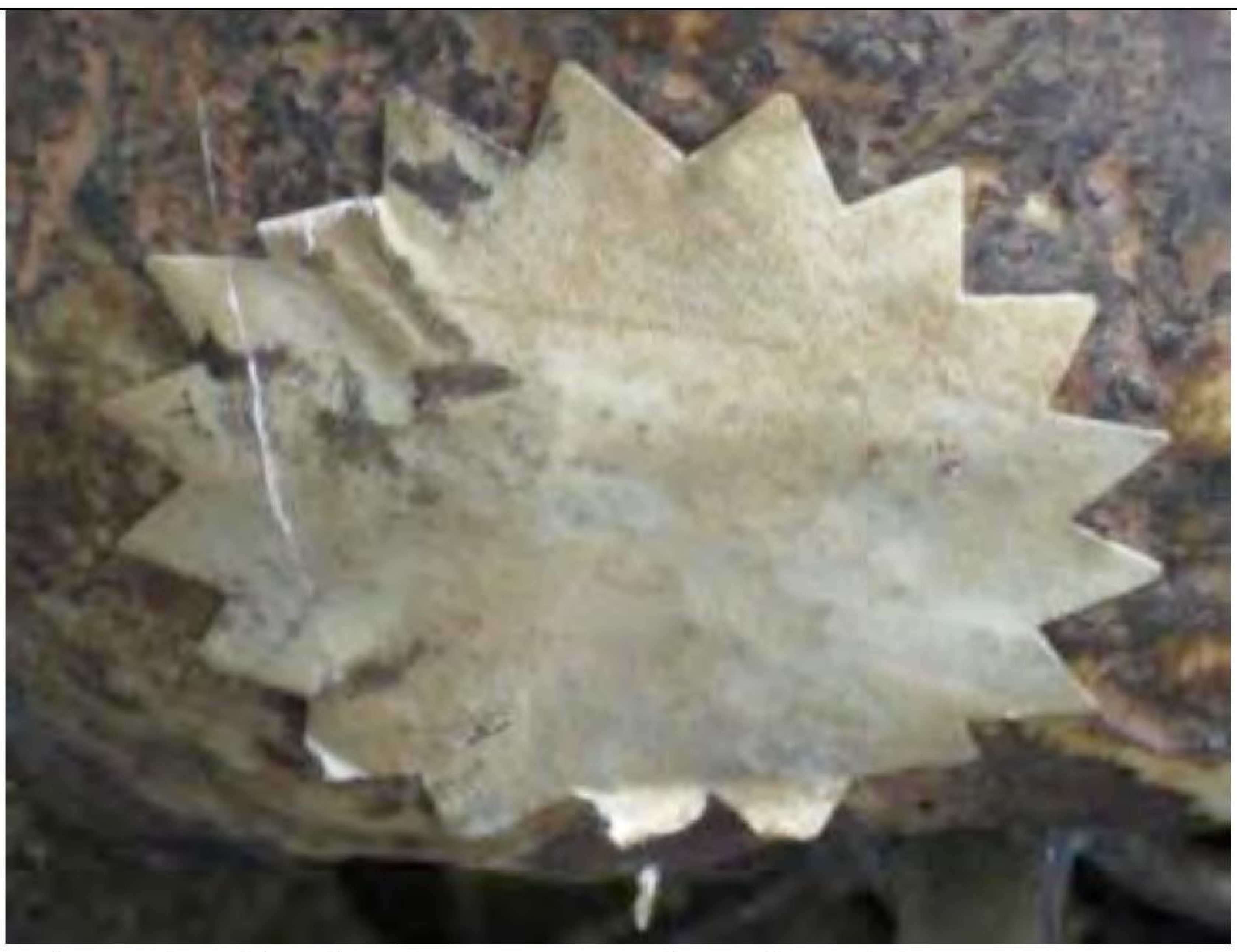
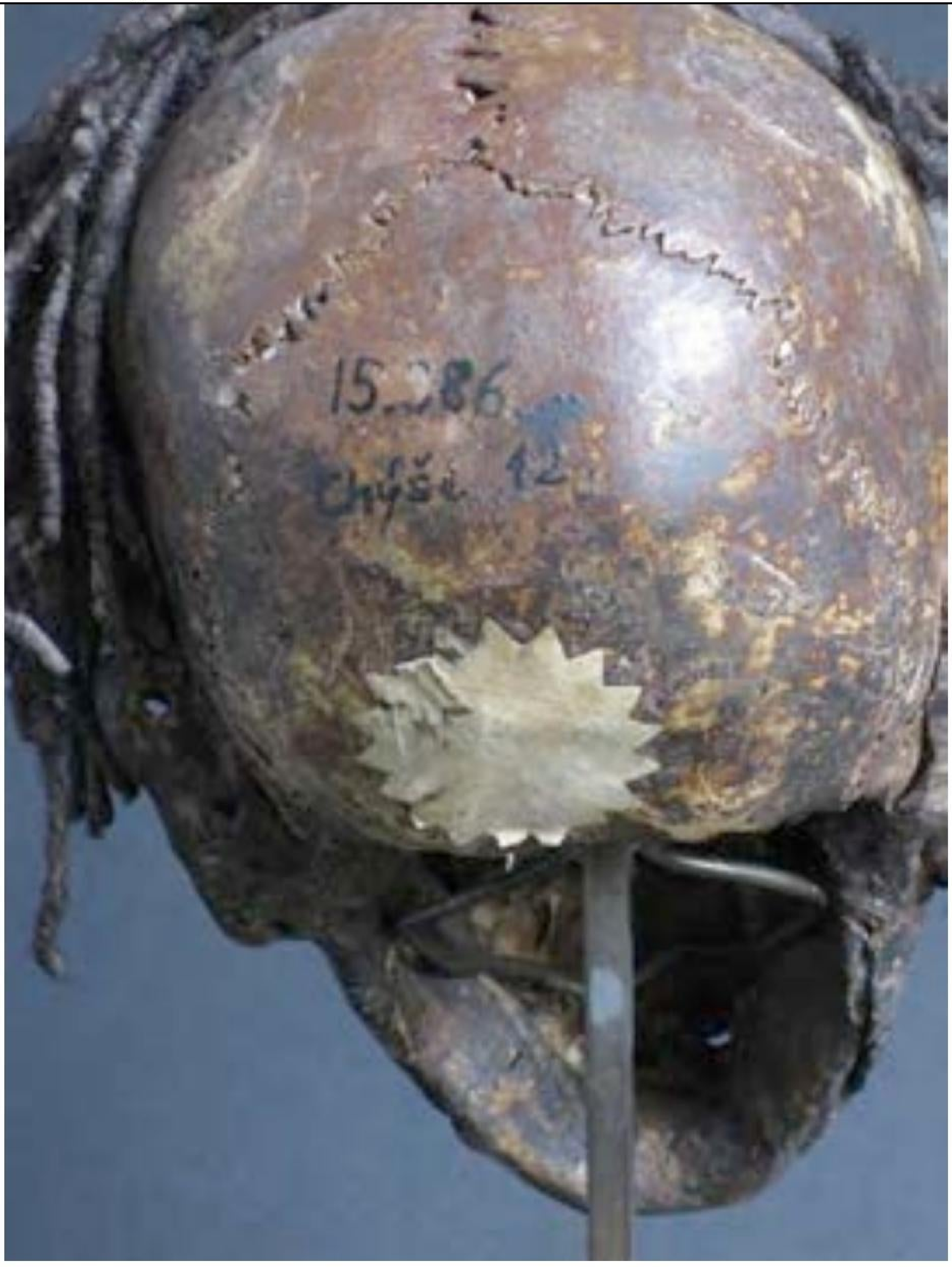
on	

LIST 2: UNIDENTIFIED INSCRIPTIONS

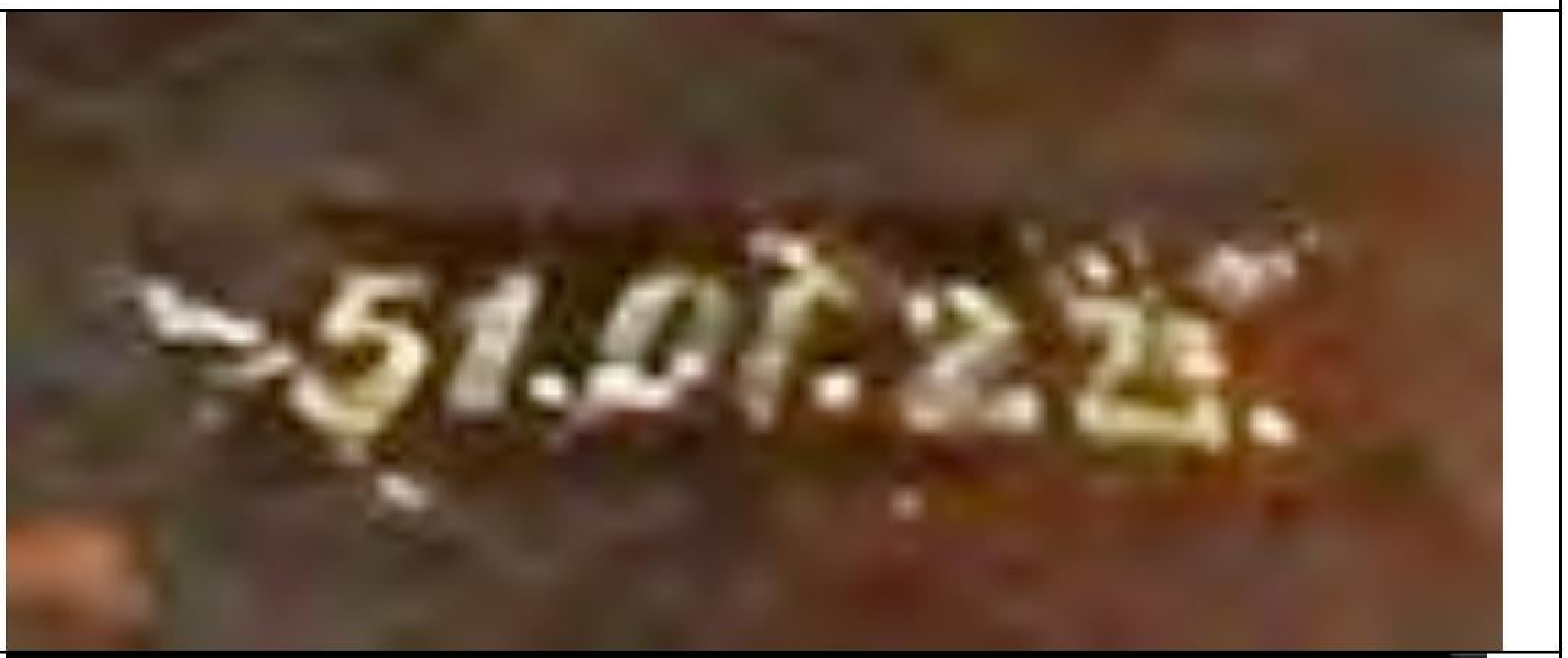
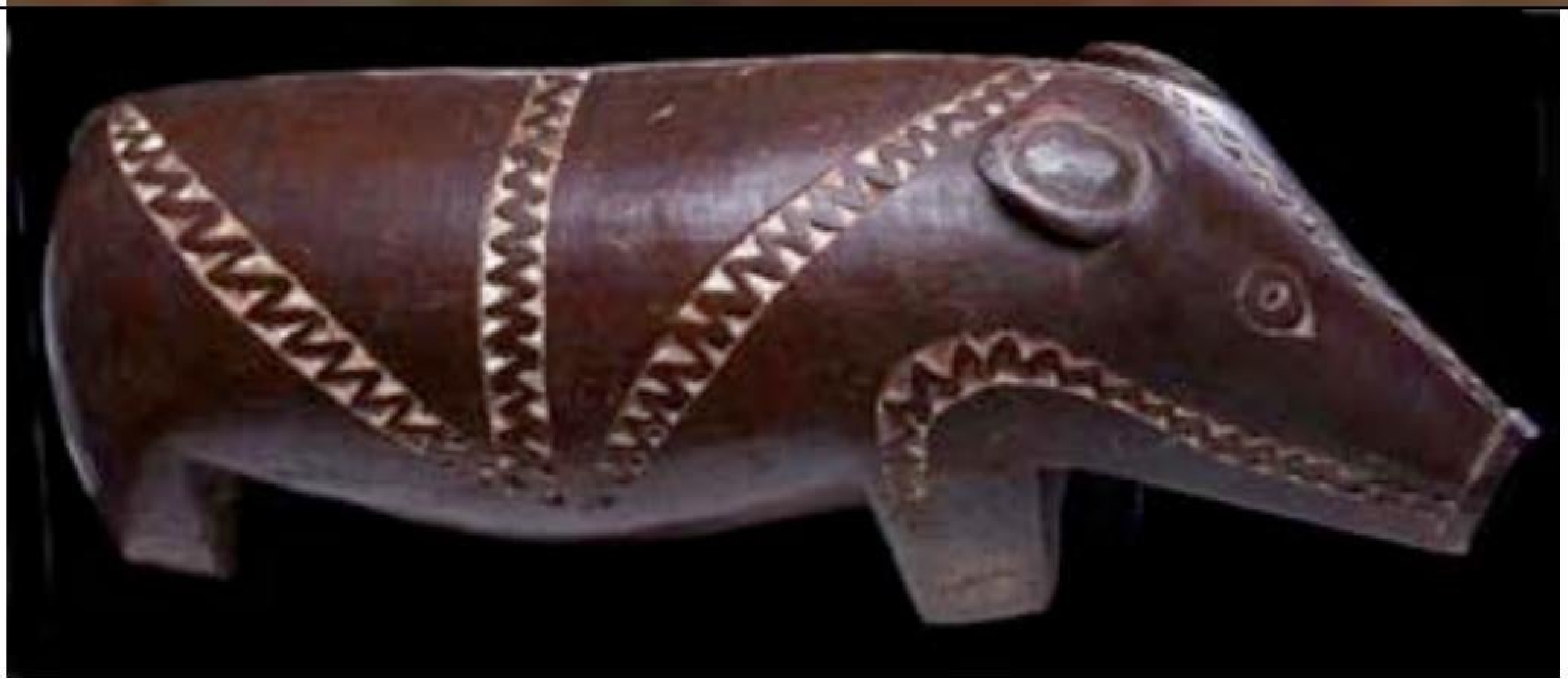
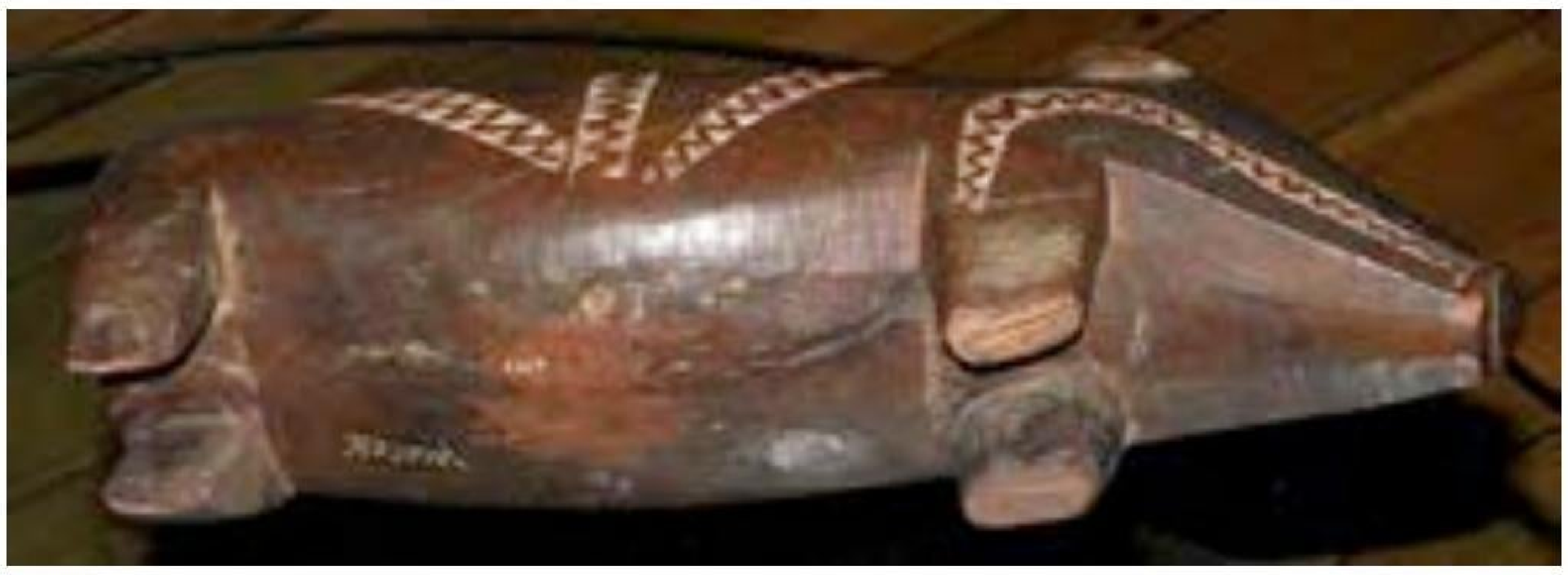
User of the inscription or label	Unidentified inscription 7 suffix 61
Picture of the number or label	
Object which carries the number or label	 Two Massim lime spatulas, the upper one inscribed 7 suffix 61, the lower one 7 suffix 62
Comments	1. Judging by the horizontal stroke though the number 7 in the inscription 7 suffix 62, the inscriptions were made by someone in continental Europe. 2. The Natural History Society, Nürnberg (cf.), uses numbers of the same form as the present numbers. However Tischner’s catalogue of the museum’s Melanesian collection, *Dokumente verschollener Südsee-Kulturen*, which provides a list of the museums catalogue numbers on p. 177, does not include any group numbers below 2749.
Owner of the artwork	Galerie Lemaire, Amsterdam, in Nov. 2013
History of the Collection using the number or label	

Research questions	
For further information see	
Document prepared by	Harry Beran with photographs by Finette Lemaire
Document last worked on	5 Nov. 2013, 21 April 2015

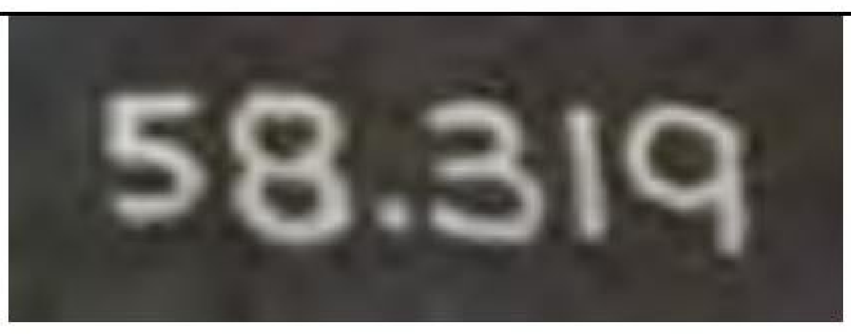
User of the inscription or label	Unidentified Collection 15.386
Picture of the number or label	 Michel Grandsard reads the number as 15.386. The inscription below the number is Chyse 42 or 12. I am not familiar with the accent marks above the letters y and s.

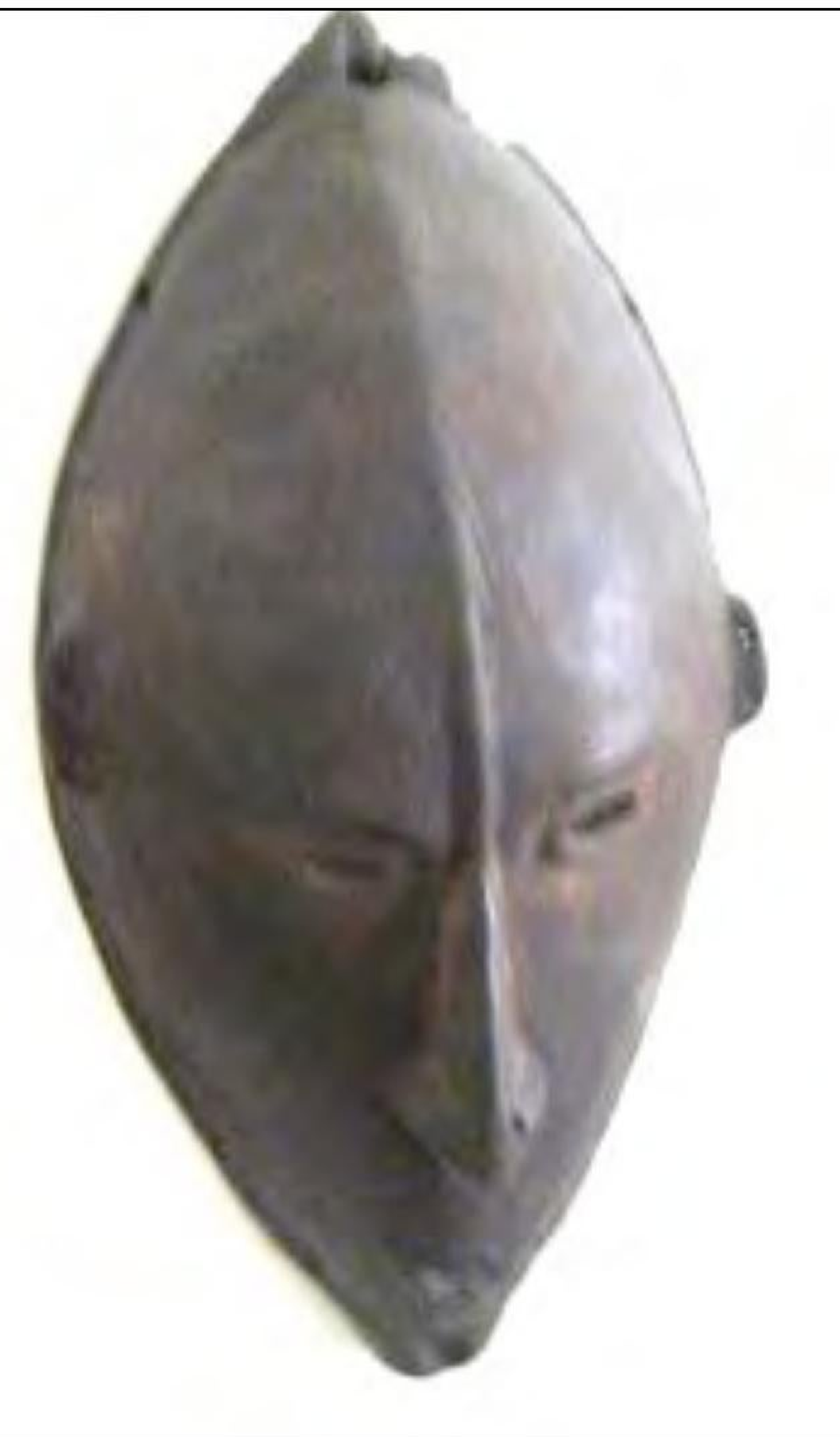
	 The skull also carries this highly unusual str-shaped label which seems to have a very faded inscription.
Object which carries the number or label	 The Sepik River skull which carries the above inscription and label.
Comments	
Owner of the artwork	The skull is Nr 1883 in Michel Grandsard's collection in 2014.
History of the	

Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michel Grandsard.
Document last worked on	3. April 2015.

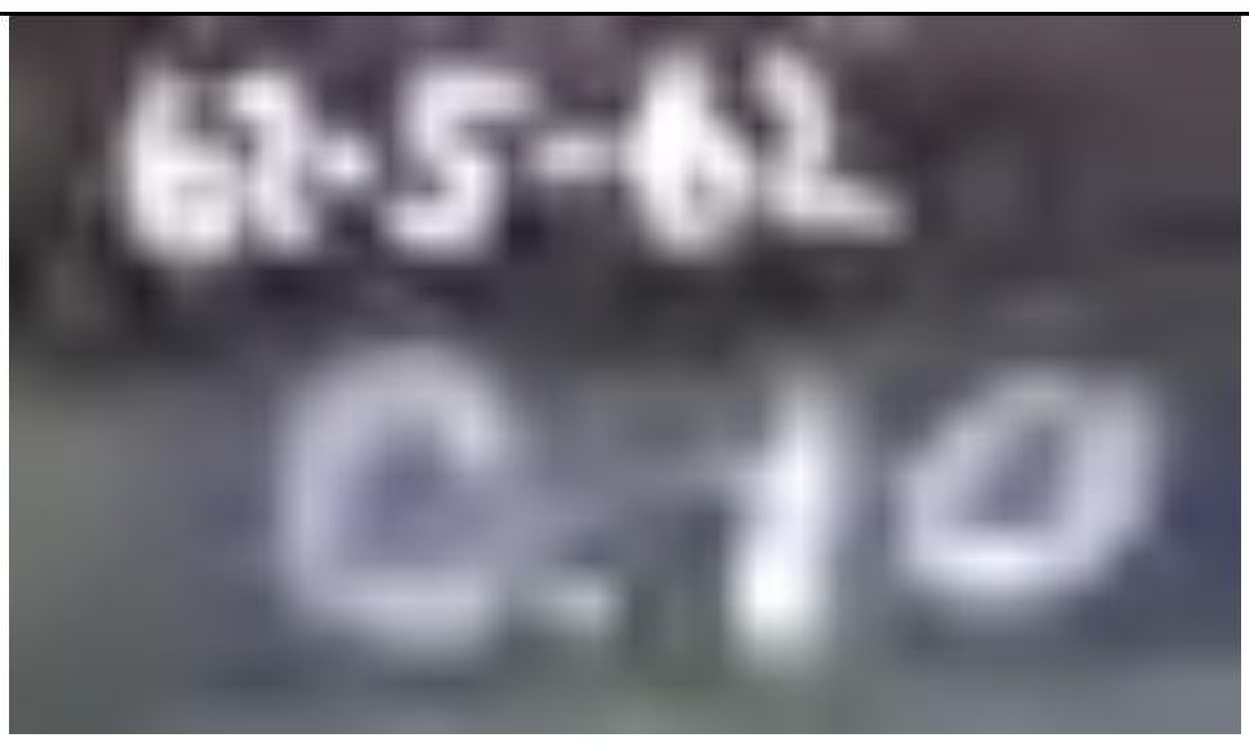
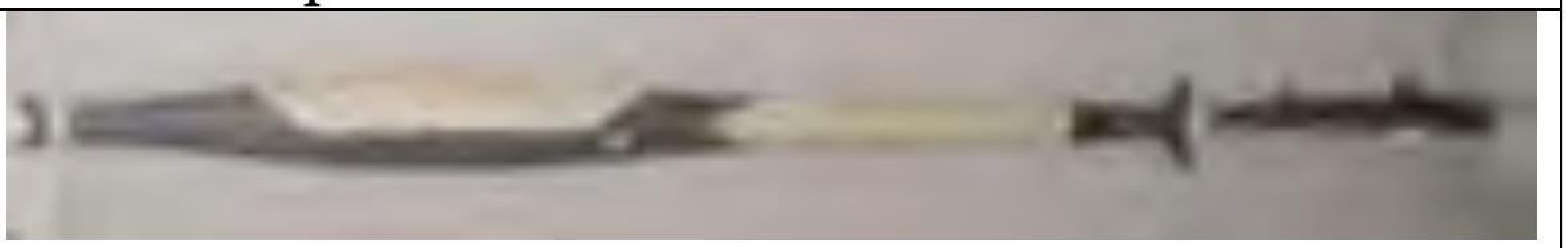
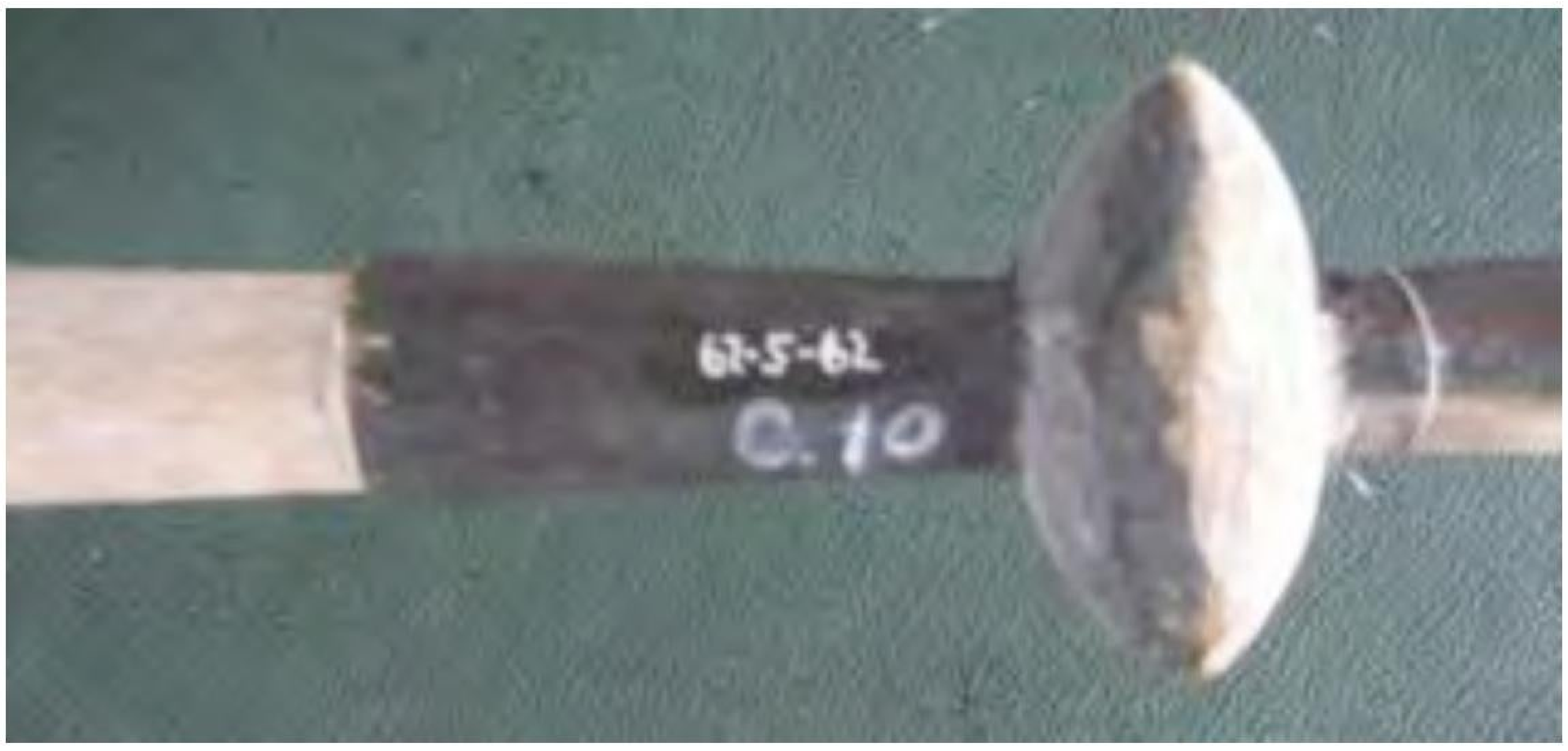
User of the inscription or label	**Unidentified inscription 51.01.22**
Picture of the number or label	
Object which carries the number or label	  A Massim carved pig. The number is inscribed in white ink near the lower leg on the left.
Comments	The pig is also inscribed with the number 2619 which may be a number inscribed by

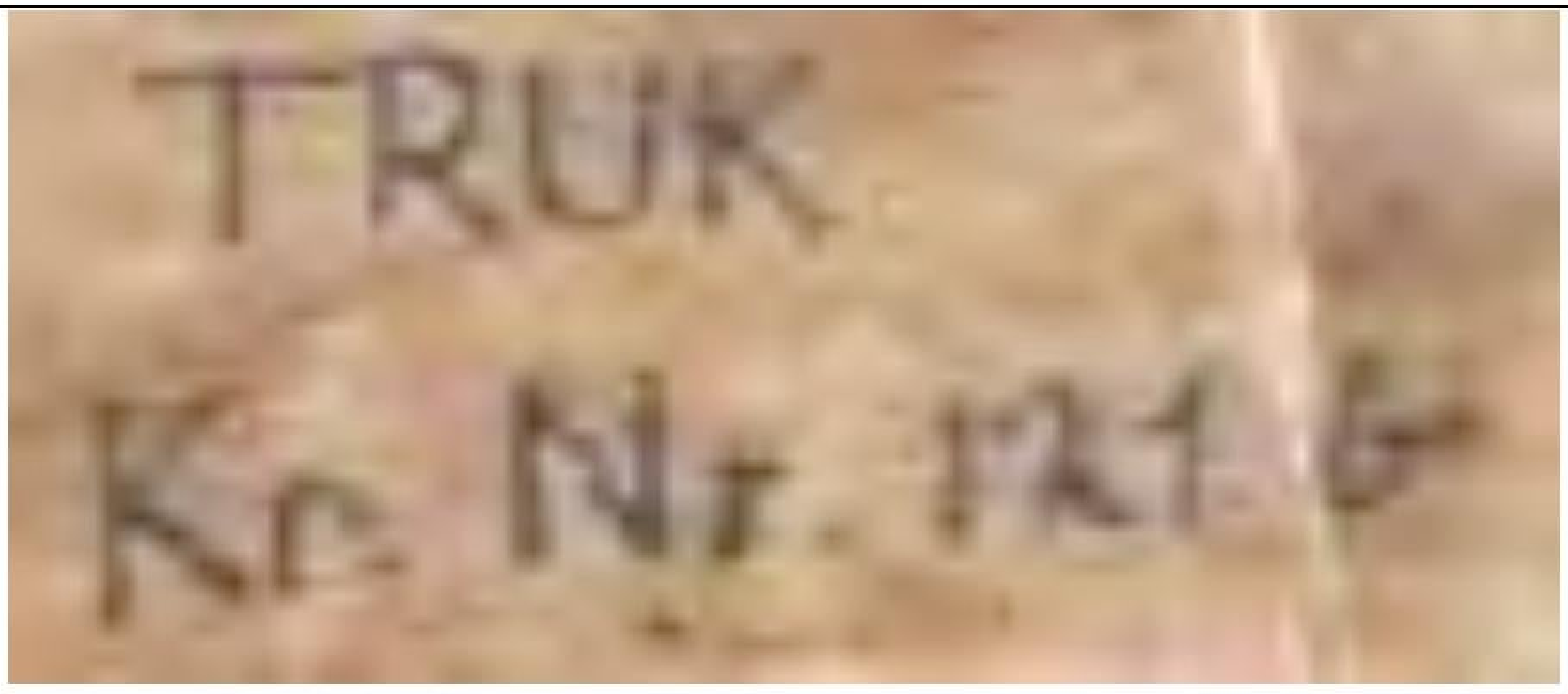
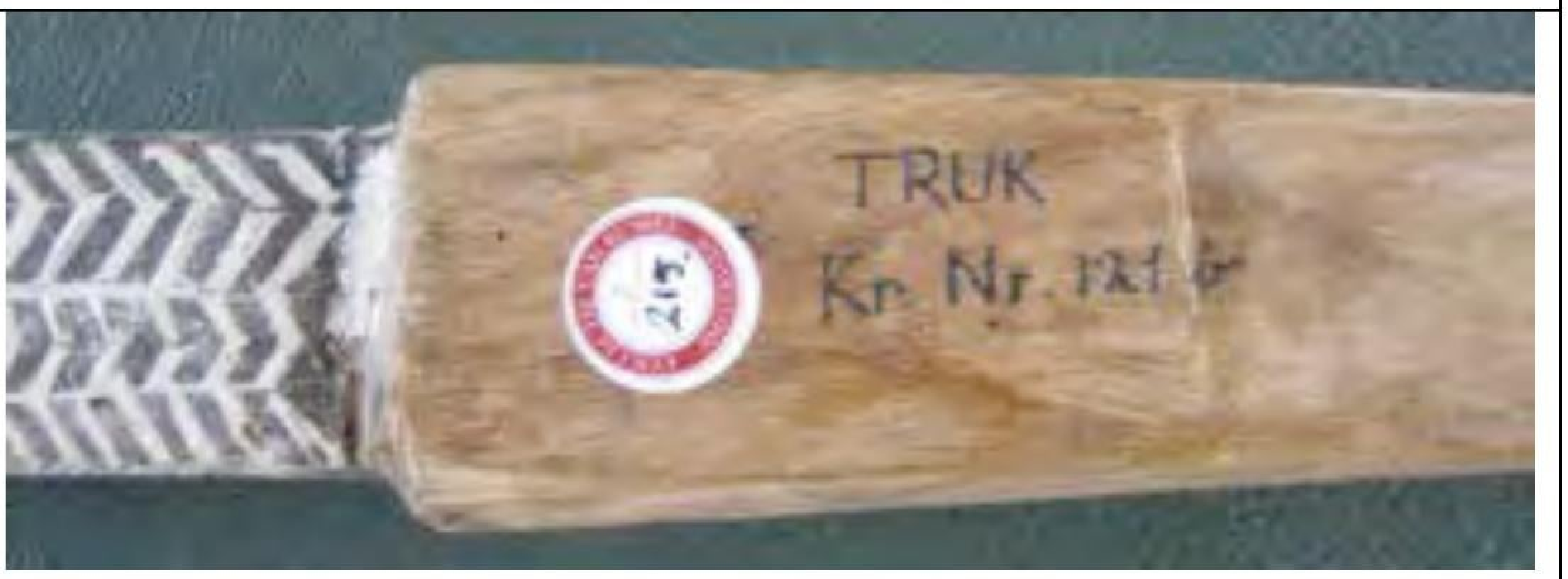
	Harry A. Franklin (cf.), a prominent dealer in tribal art in the 19??s.
Owner of the artwork	Michael Hamson in 2013.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michael Hamson.
Document last worked on	12 Oct 2013

User of the inscription or label	**Unidentified Collection 58.319**
Picture of the number or label	 Inscribed on the back of the mask
Object which carries the number	

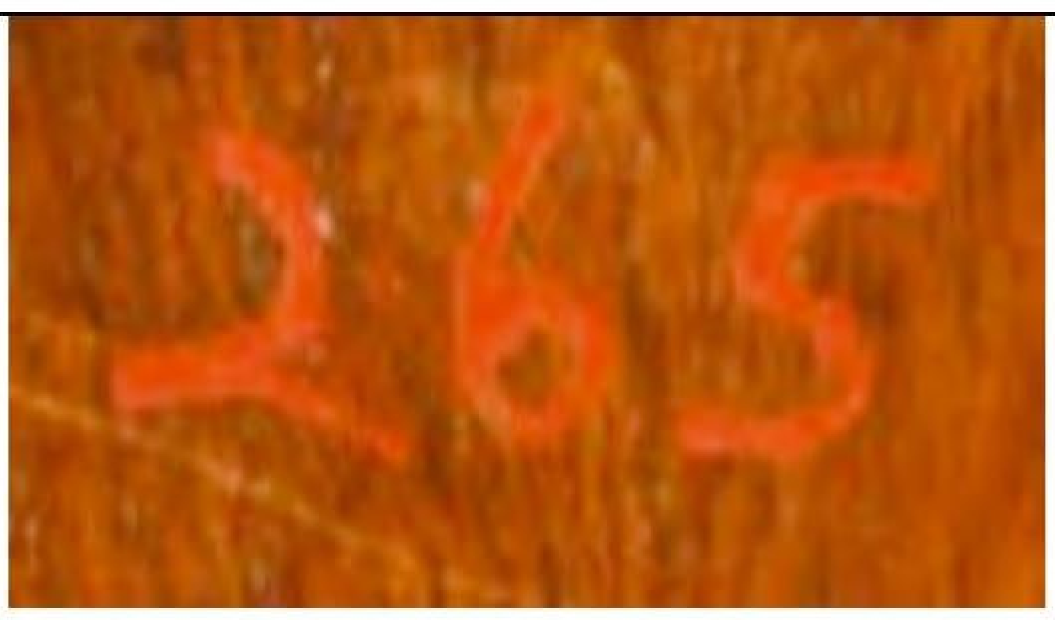
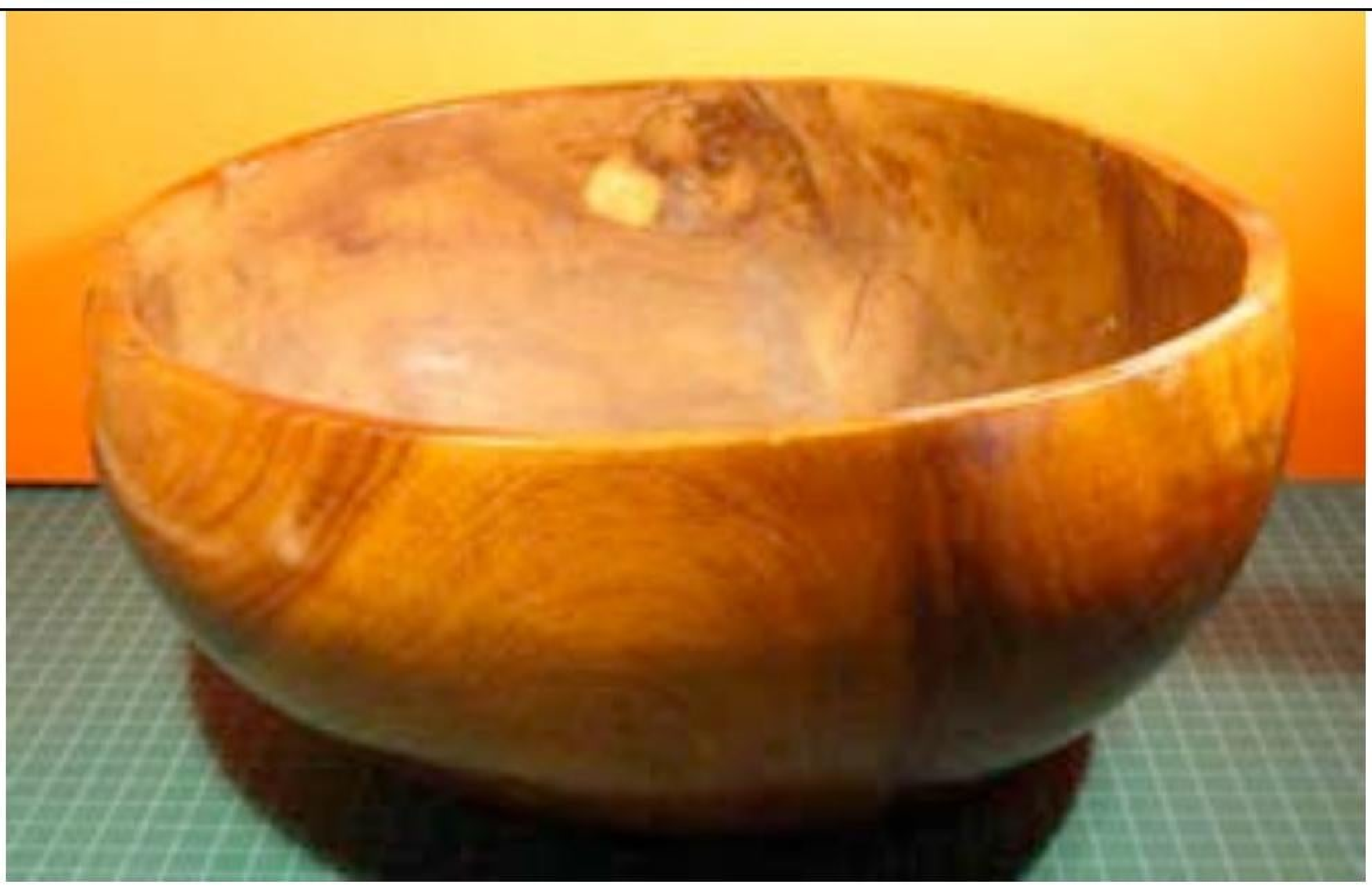
	
Comments	
Owner of the artwork	Mia van Bussel, ex Serge Schoffel.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6489/6490) provided by Loed van Bussel
Document last worked on	14 April 2012

User of the inscription or label	**Unidentified Collection 67-5-62**

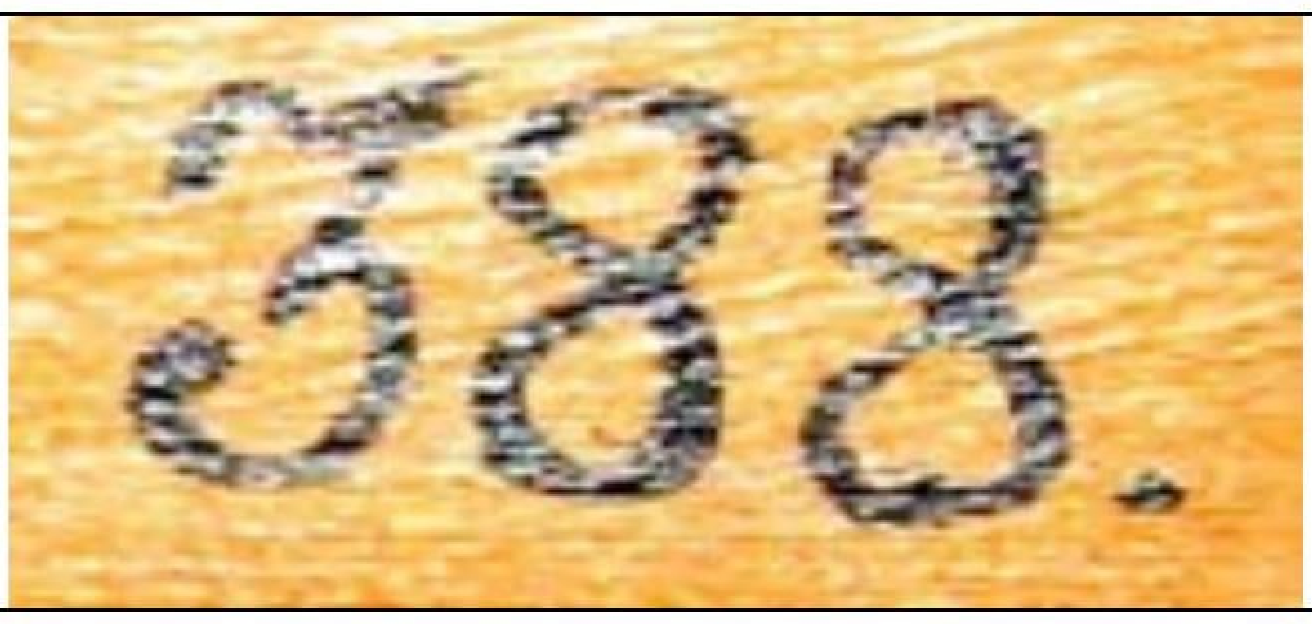
Picture of the number or label	 The inscription reads 67-5-62 C. 10
Object which carries the number	  A woman's dance paddle
Comments	Published in Davenport (1968: 28, second from right).
Owner of the artwork	Van Bussel Collection (Z 182)
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6455/6514) provided by Loed van Bussel.
Document last worked on	22 May 2012

User of the inscription or label	**Unidentified Collection 121 b**
Picture of the number or label	 Is the letter after 121 a b?
Object which carries the number or label	 A dance staff from the Chuuk (formerly Truk) islands in Micronesia.
Comments	Loed van Bussel does not recall from who he obtained this dance staff (email April 24th 2012)
Owner of the artwork	Van Bussel (Nr Z 215)
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photograph (IMG_6578) and information supplied by Loed van Bussel
Document last worked on	20 May 2012

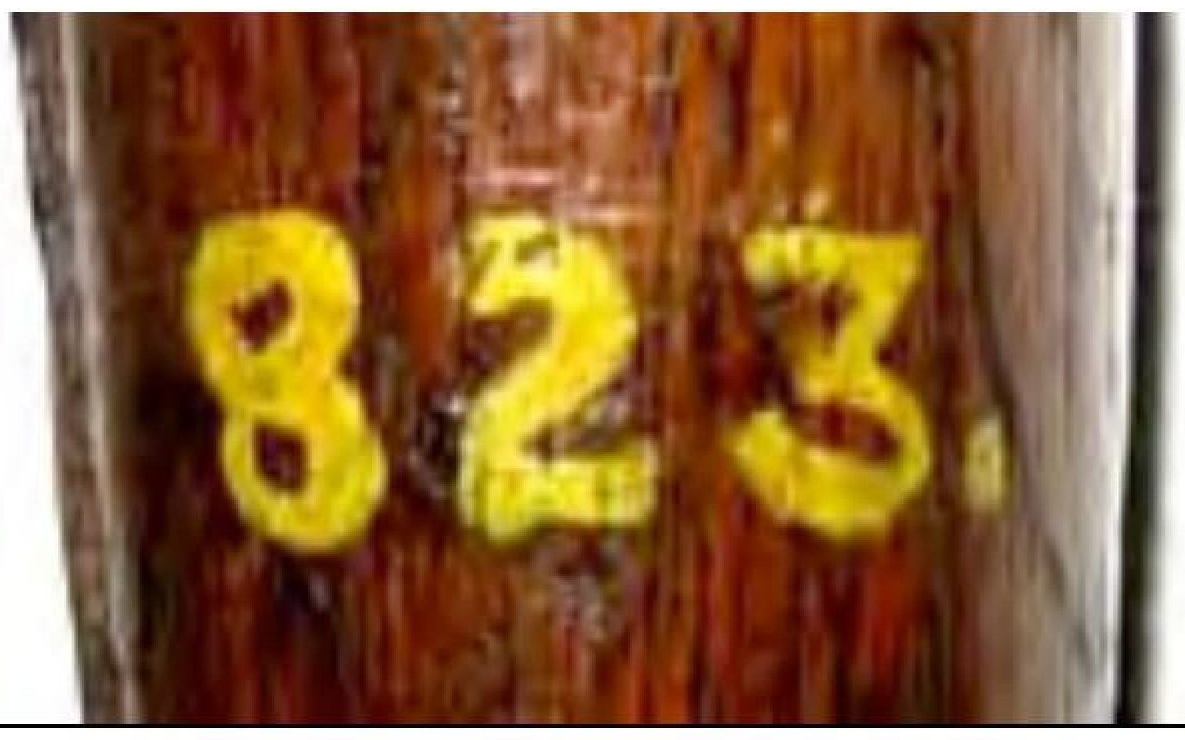
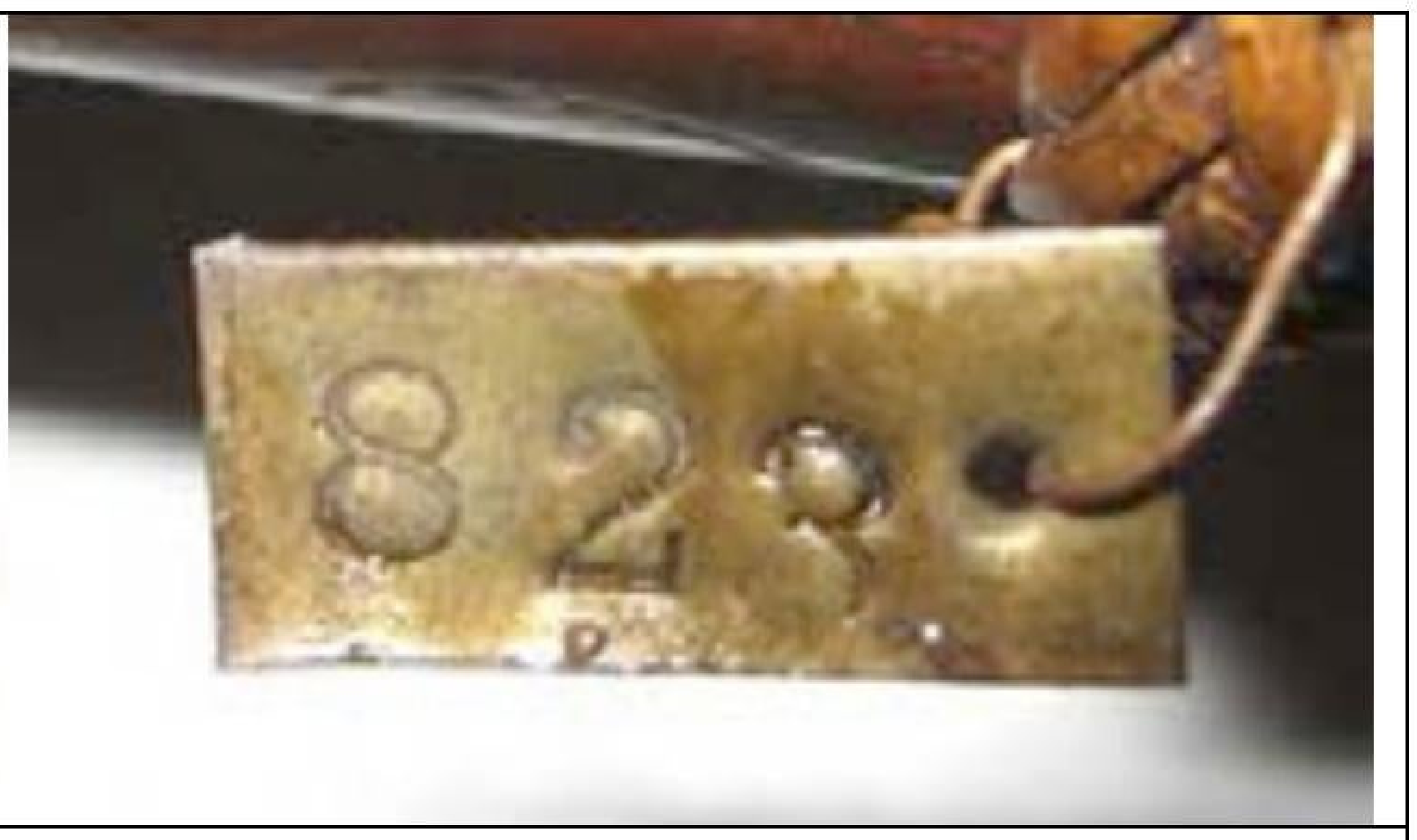
User of the inscription or label	Unidentified Collection 265

Picture of the number or label	 Number inscribed on the inside of the bowl in red.
Object which carries the number or label	 Hawaiian bowl, 28 cm in diameter.
Comments	1. There is also a label near the rim on the inside of the bowl but the writing on it is too faint to be legible. 2. There are two other unidentified inscribed numbers in colour, as distinct from the usual white or black inscriptions: Unidentified Collection 823 (a yellow inscription) and Unidentified Collection 1634 (a pinkish-orange inscription).
Owner of the artwork	Private Canadian Collector 1 in 2013. Bought in San Francisco in 1982.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Canadian Collector 1.
Document last	24 Jan. 2013, 23 April 2015.

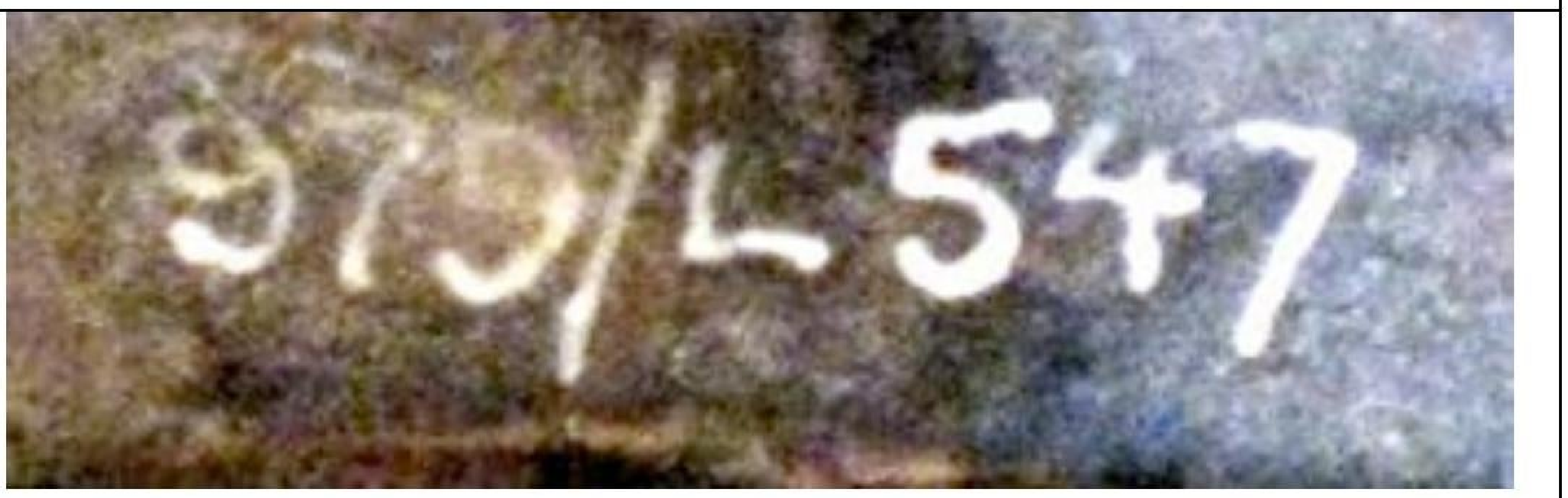
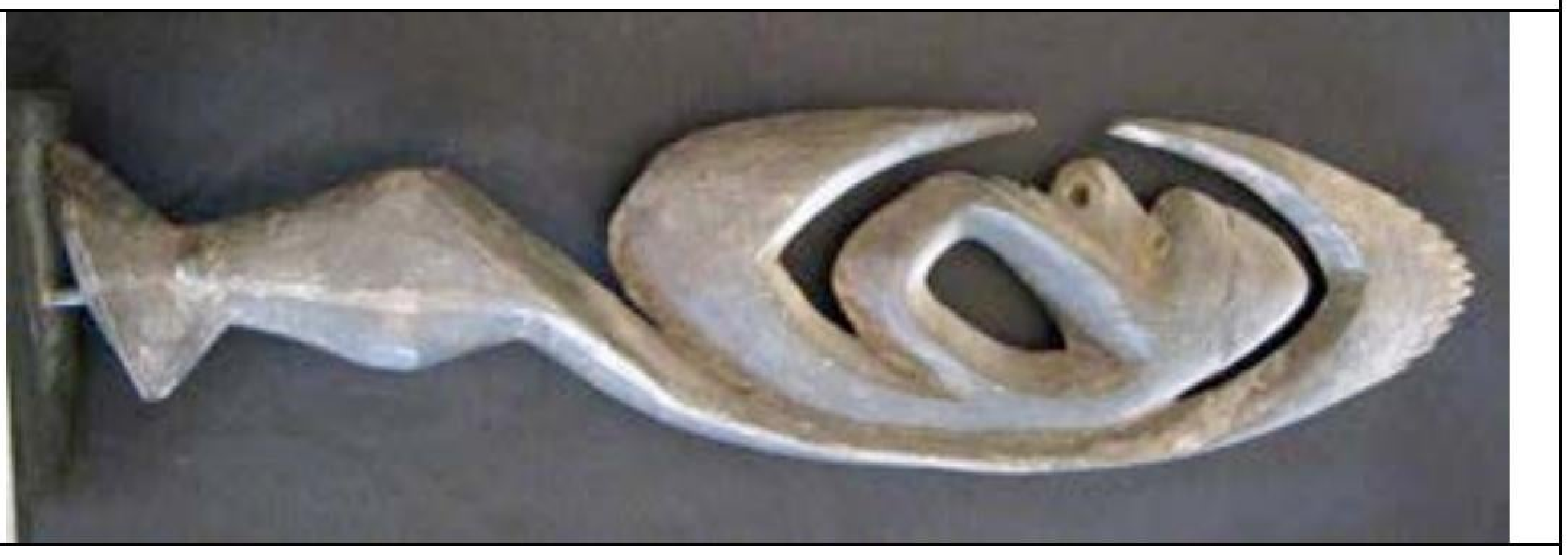
worked on	

User of the inscription or label	UNIDENTIFIED COLLECTION 388
Picture of the number	
Object which carries the number	A Queensland spearthrower (Woomera)
Comments	Unknown provenance.
Owner of the artwork	Private collection 1 2012
History of the Collection which carries the number	Unknown
Research questions	Did this collection also include Oceanic artworks?
For further information see	
Document prepared by	Anonymous collector 1 (edited by HB)
Document last worked on	24 March 2012

User of the inscription or label	UNIDENTIFIED COLLECTION 823

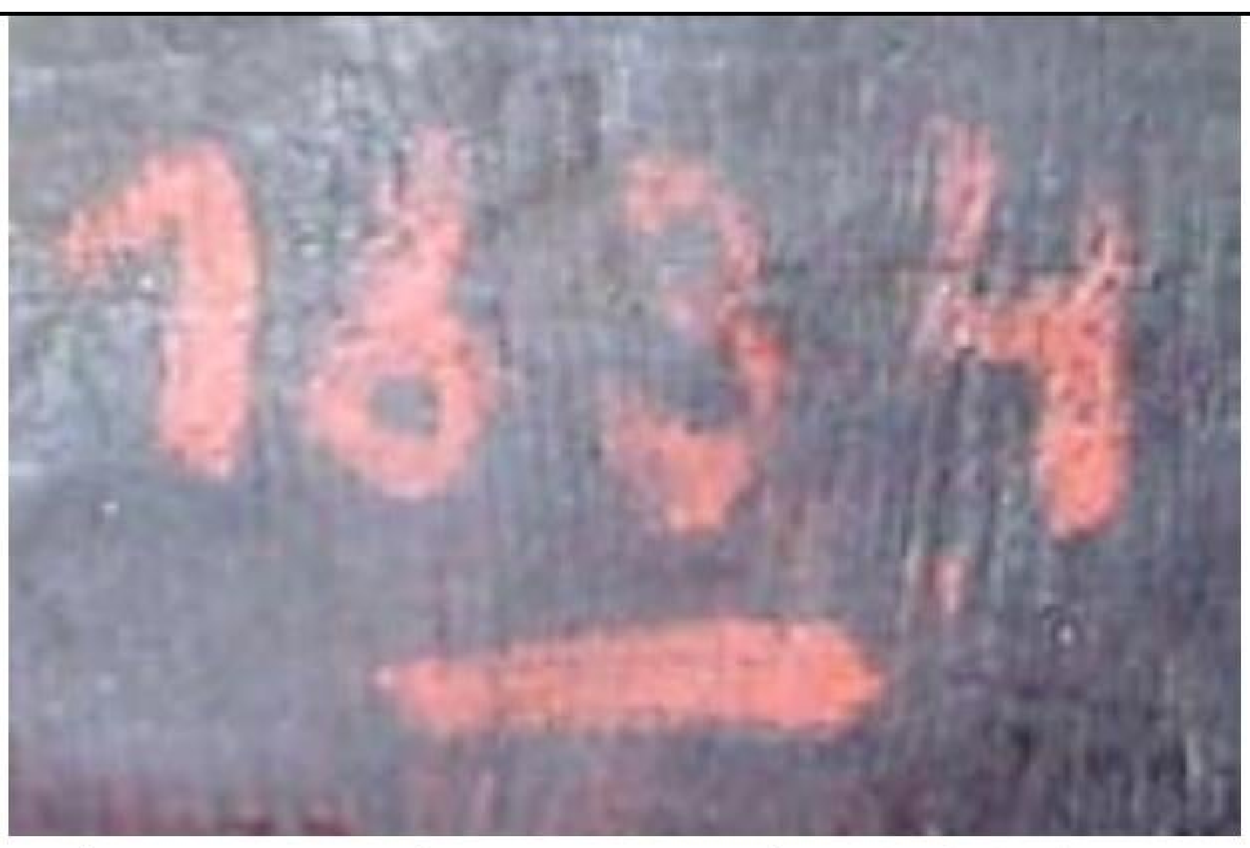
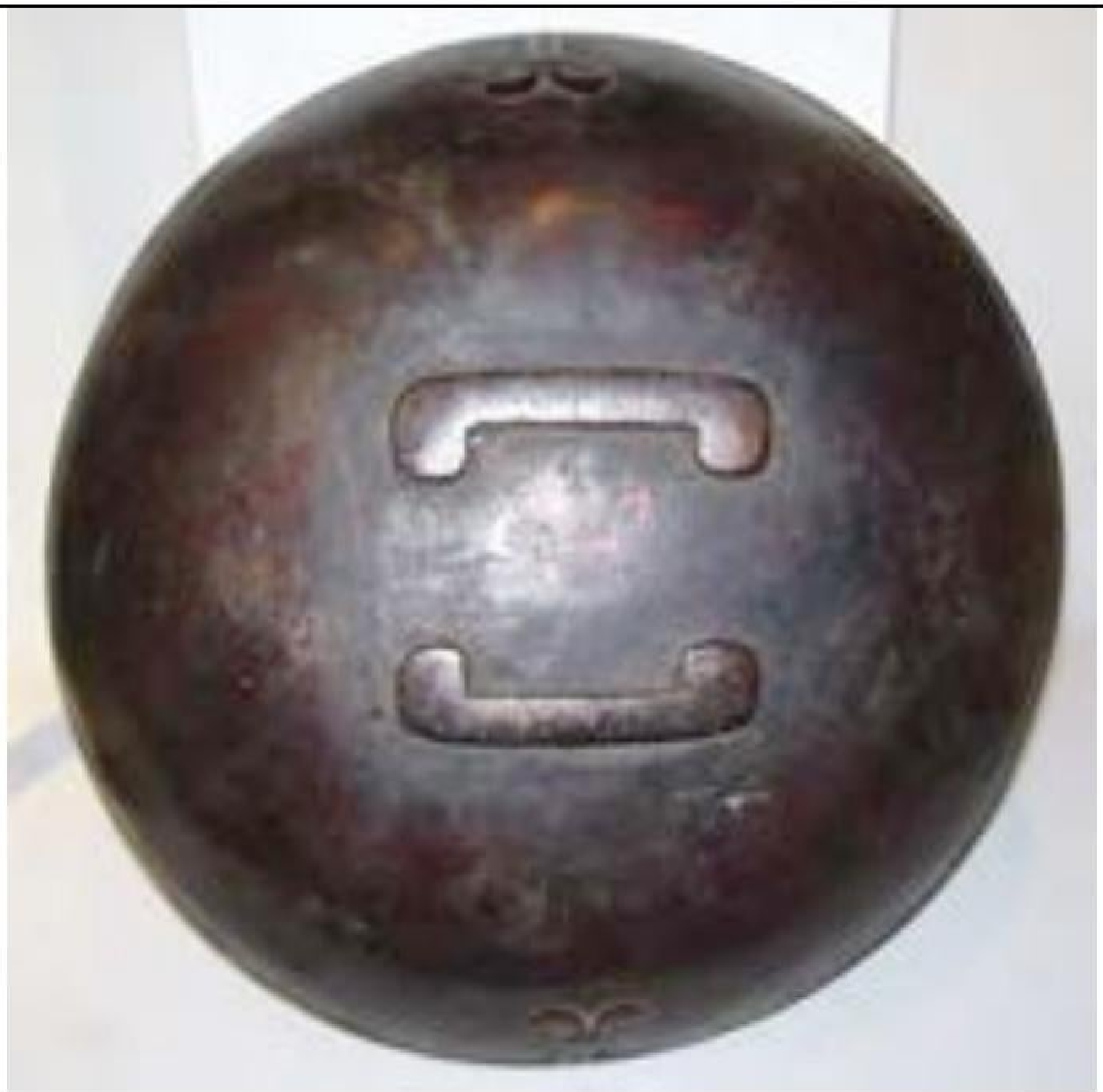
Picture of the number	 
Object which carries the number	An Anga (formerly called Kukukuku) stone head club, Papua New Guinea
Comments	1. There is one tag (in brass) and one collection number (shaft) on this club (both reading 823). Does the script of the number looks like Webster? Loed van Bussel comments that Webster numbers are never followed by a full stop (email June 27, 2012). The club was purchased in UK and has been varnished like many of the older UK pieces. 2. There are two other unidentified inscribed numbers in colour, as distinct from the usual white or black inscriptions: Unidentified Collection 265 (a reddish-orange inscription) and Unidentified Collection 1634 (a pinkish-orange inscription).
Owner of the artwork	Private collection 1 in 2012
History of the Collection	Unknown
Research questions	.
For further information see	
Document prepared by	Anonymous collector 1 (edited and supplemented by HB)
Document last worked on	24 March 2012, revised by HB 23 April 2015)

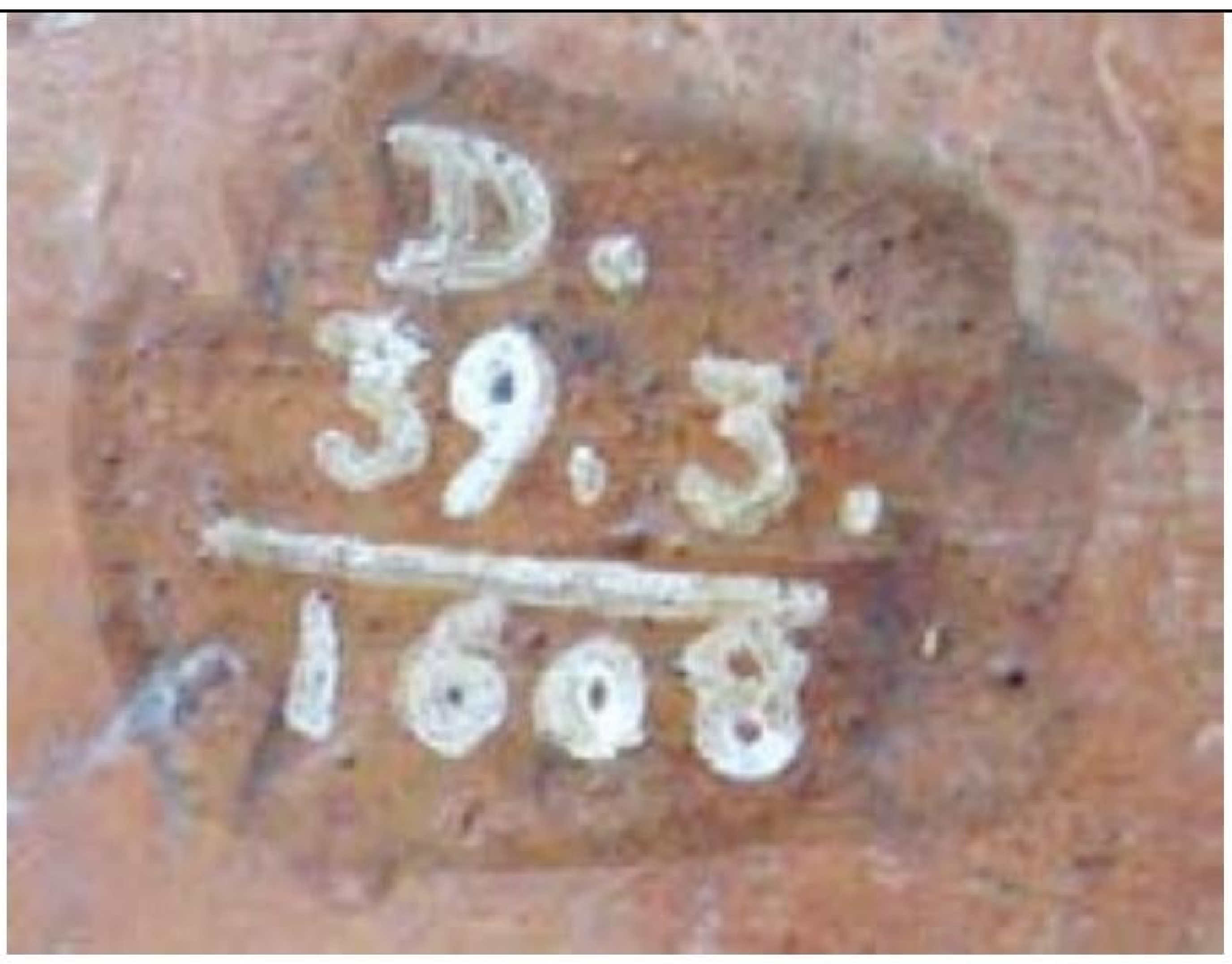
User of the inscription or	UNIDENTIFIED COLLECTION 979/L547

label	
Picture of the number	
Object which carries the number	
Comments	The object also carries a Christensen Collection number and the number shown here is, presumably, that of a previous collection. Judging by Sotheby's catalogues of the Christensen Collection (Sydney 27-28 Oct 1996), there is a register of the Christensen Collection and it may indicate the source of the present piece and so perhaps help in identifying the inscription.
Owner of the artwork	David Welch in 2011
History of the Collection using the inscription	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

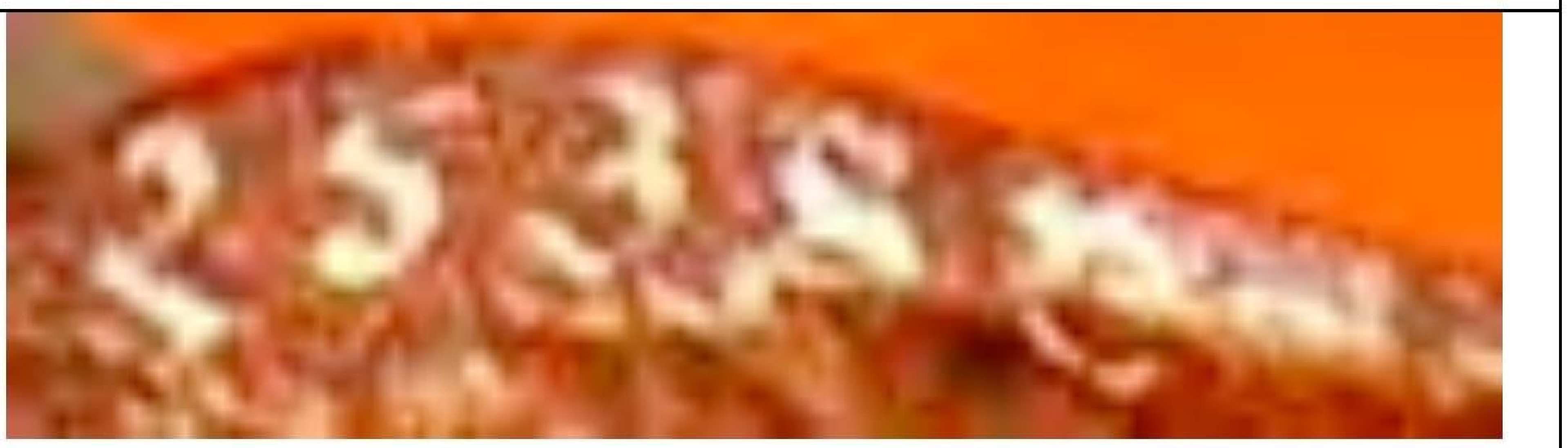
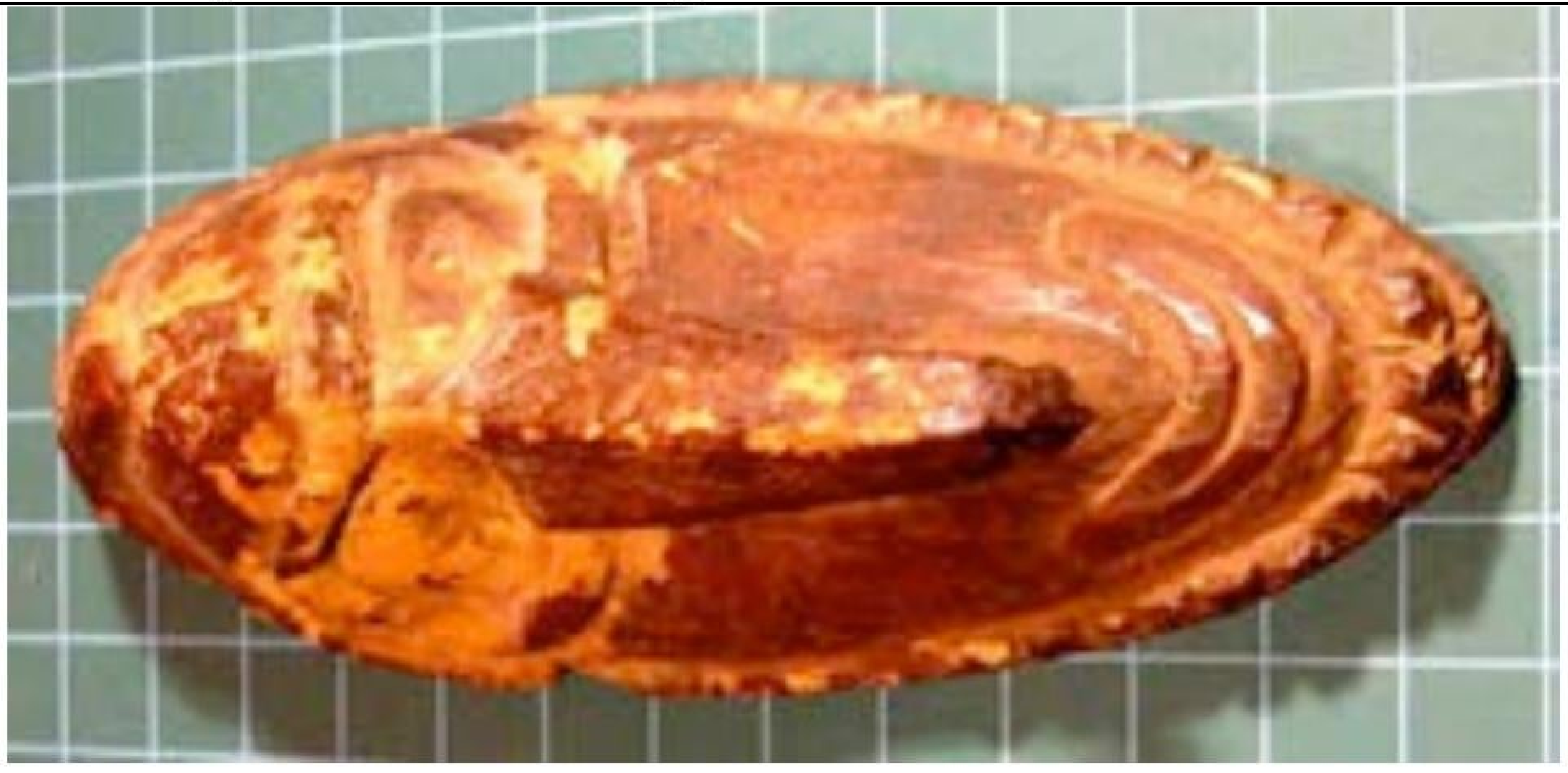
Database of labels and inscriptions on Oceanic artworks in private collections
Oceanic Art Society, www.oceanicartsociety.org.au
The database appears on this website under collections

hberan@btinternet.com

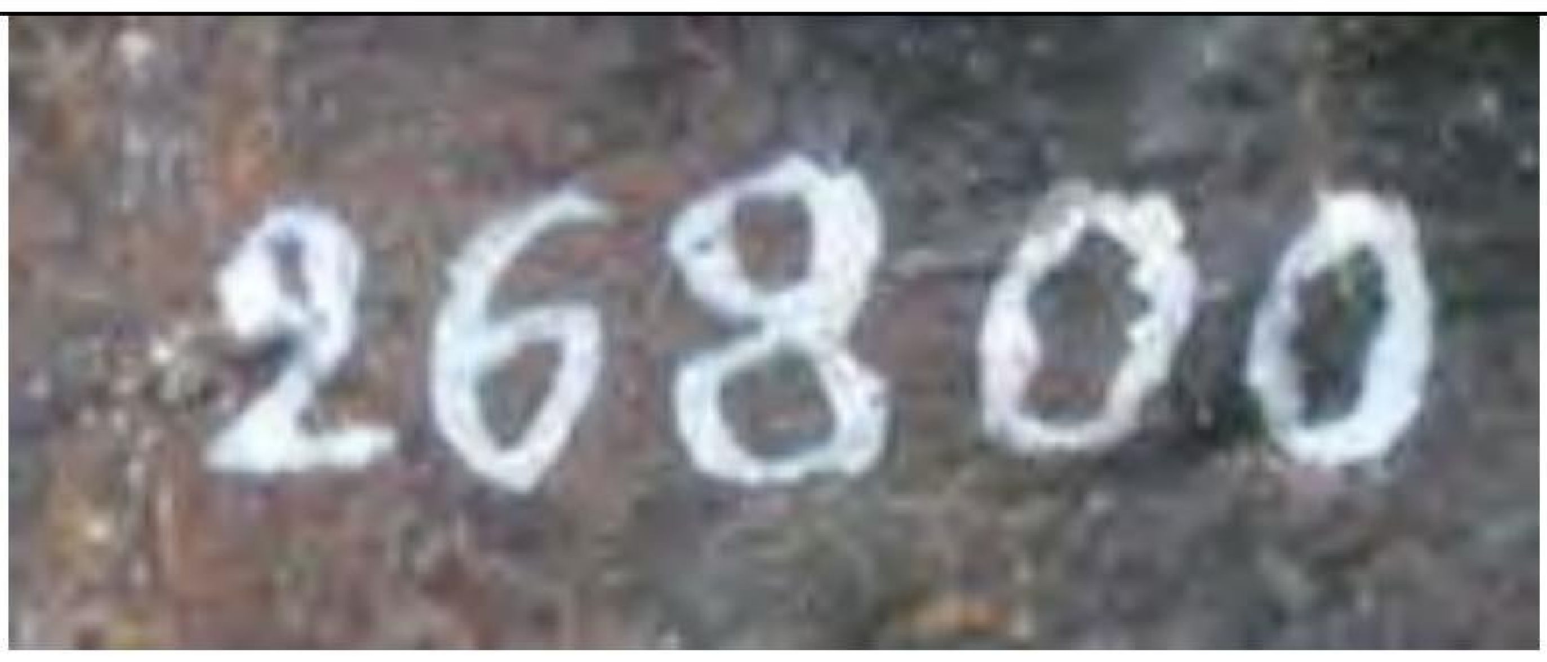
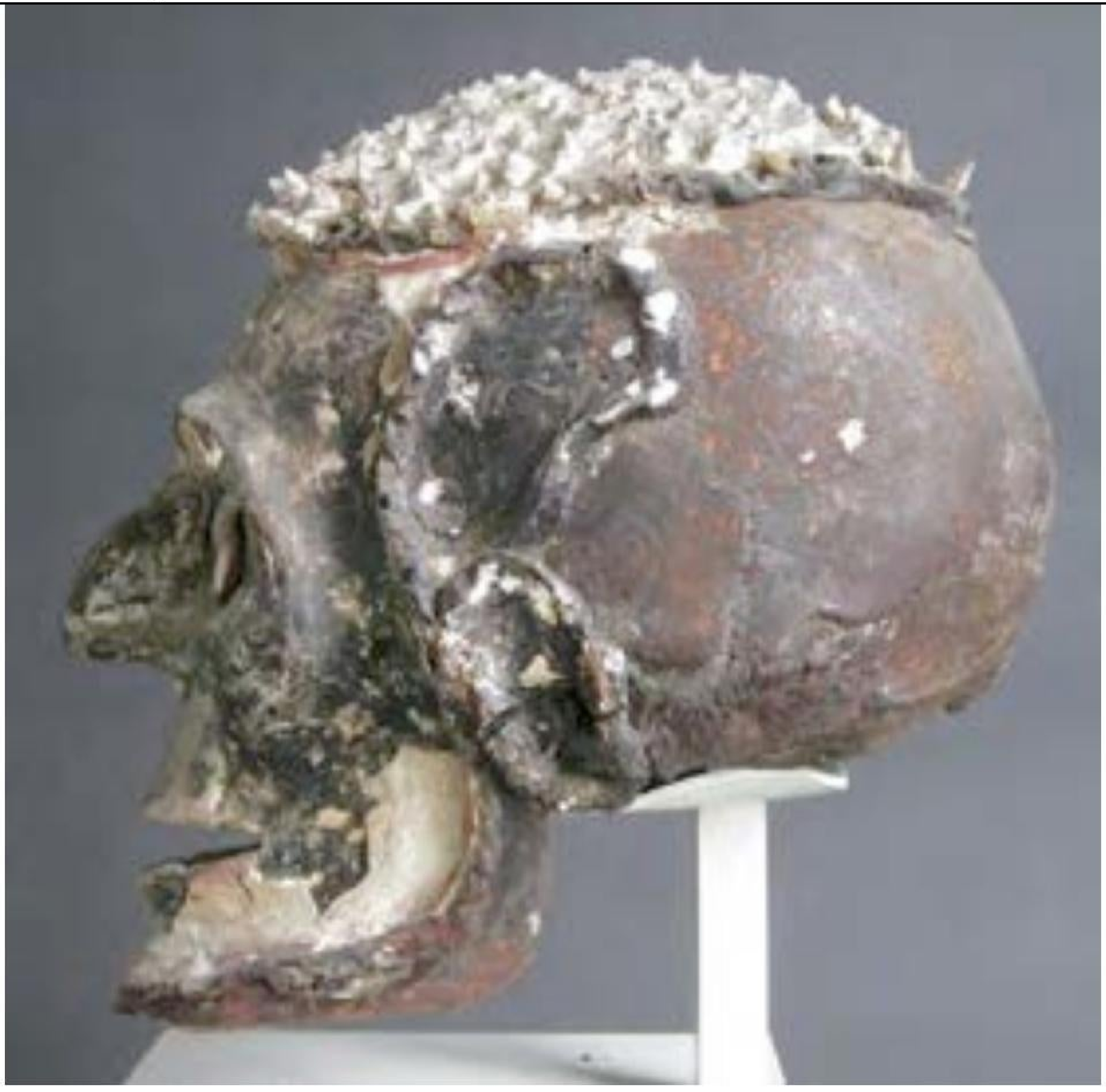
User of the inscription or label	**Unidentified Collection 1634**
Picture of the number or label	 The number reads 1634 and is underlined
Object which carries the number or label	 An Admirality Islands bowl
Comments	1. According to Jean-Edouard Carlier's catalogue *Bismarck Archipel* (2012: 24) this bowl was collected by the Korrigane Expedition (cf.) between 1934 and 1936. Many of the objects collected by this expedition were temporarily deposited at the Musée de l'Homme in Paris and inscribed with numbers like the following:

	 Many of the objects of the Korrigane expedition were sold at auction in 1961 (Collection Océanienne du Voyage de la Korrigane, Hôtel Drouot, Paris, December 4th & 5th), then again in 1989 and in 2010. 2. The present object does not carry a deposit number and, as Carlier confirms, was not deposited at the Musée de L'Homme. 3. It is not known which collection inscribed the number 1634 on the bowl. As far as I know, the objects with the deposit numbers do not carry an additional number similar to that shown on the present bowl. 4. There are two other unidentified inscribed numbers in colour, as distinct from the usual white or black inscriptions: Unidentified Collection 265 (a reddish-orange inscription) and Unidentified Collection 823 (a yellow inscription).
Owner of the artwork	Galerie Voyageurs & Curieux (Jean-Edouard Carlier), Paris, in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran

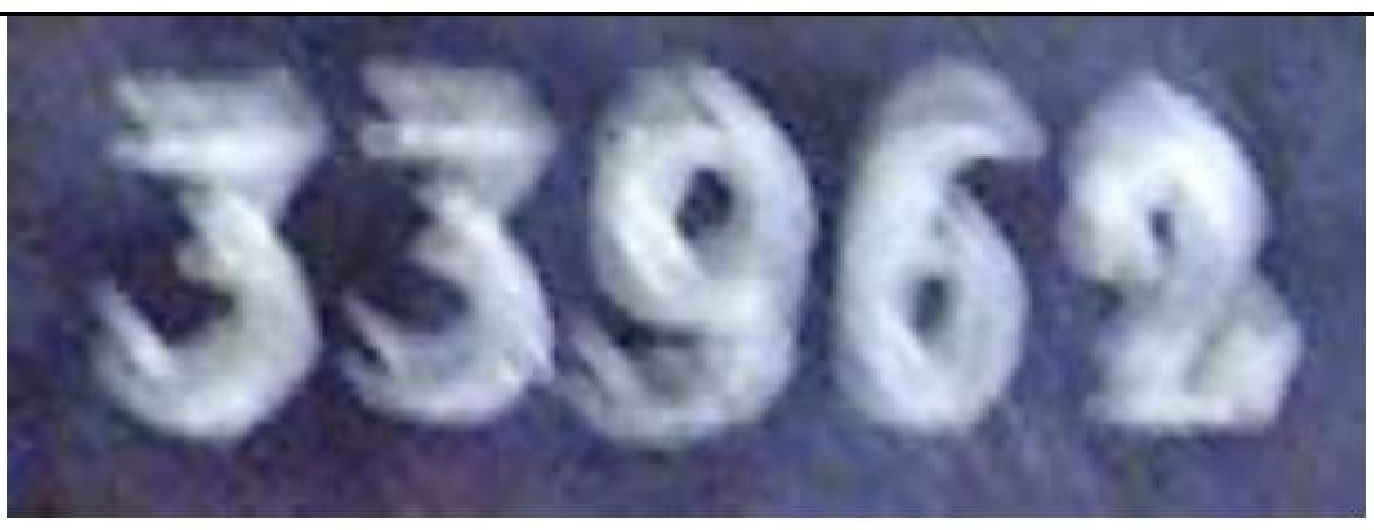
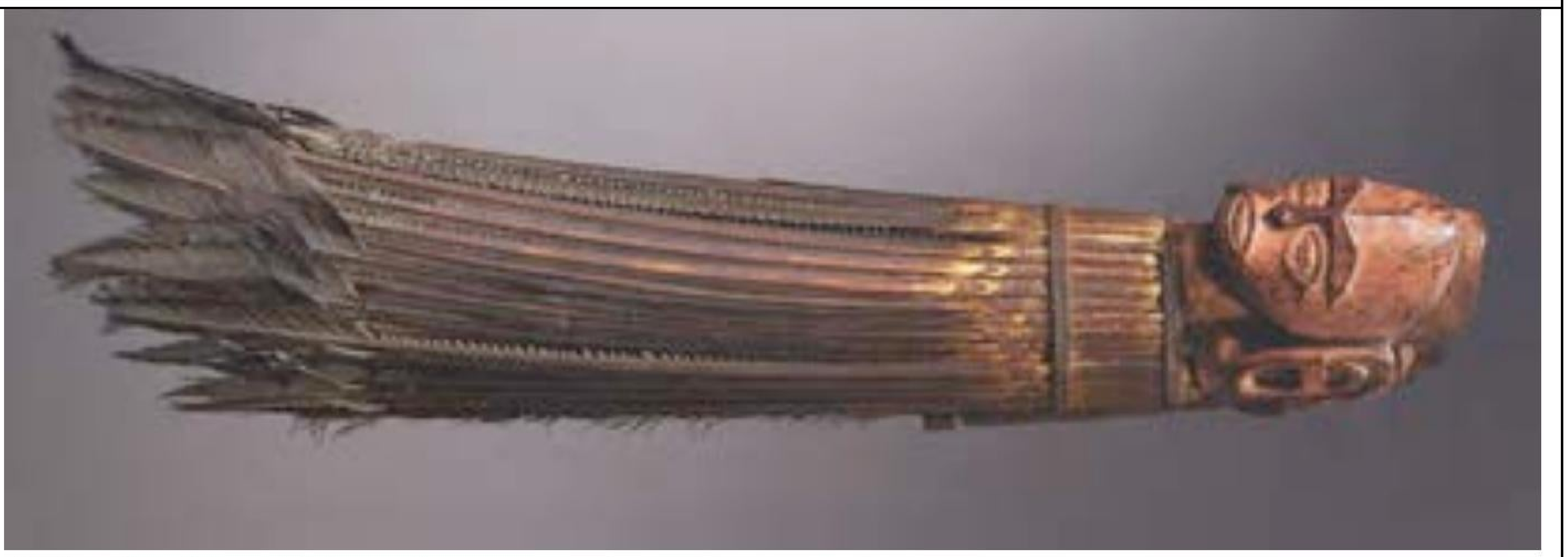
Document last worked on	3 Jan. 2013, 23 April 2015

User of the inscription or label	Unidentified Collection 25388
Picture of the number or label	 Inscription reading 25388
Object which carries the number or label	 Ramu River miniature mask, 12 cm.
Comments	
Owner of the artwork	Private Canadian Collector 1 in 2013. Ex Kirby Kallas-Lewis.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Canadian Collector 1.
Document created	25 Jan. 2013

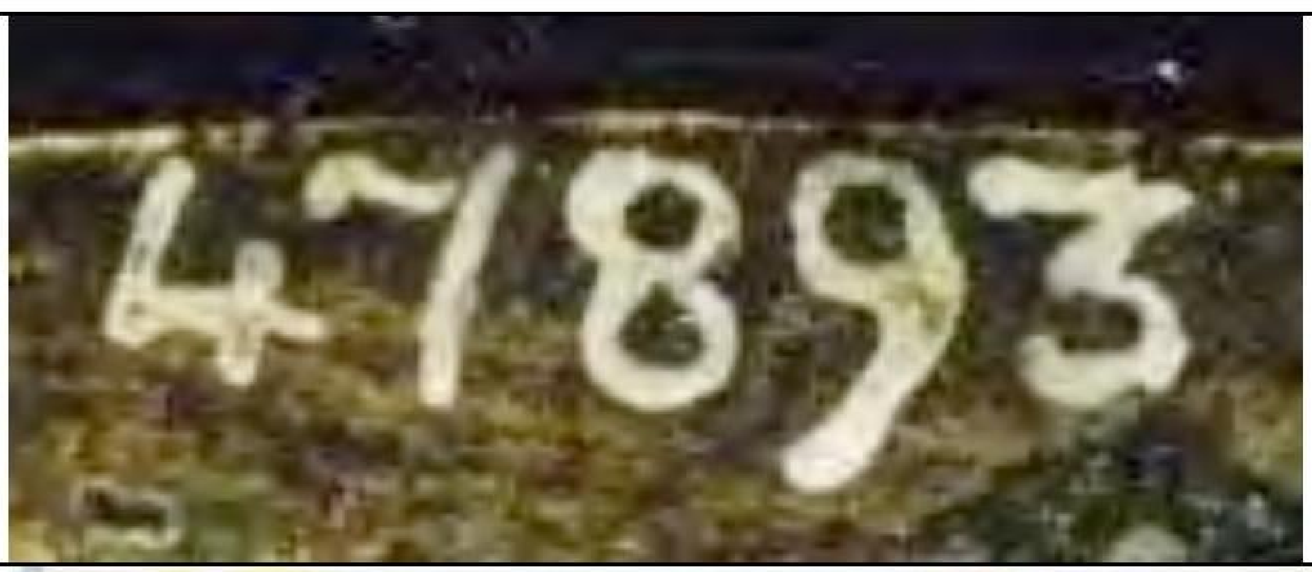
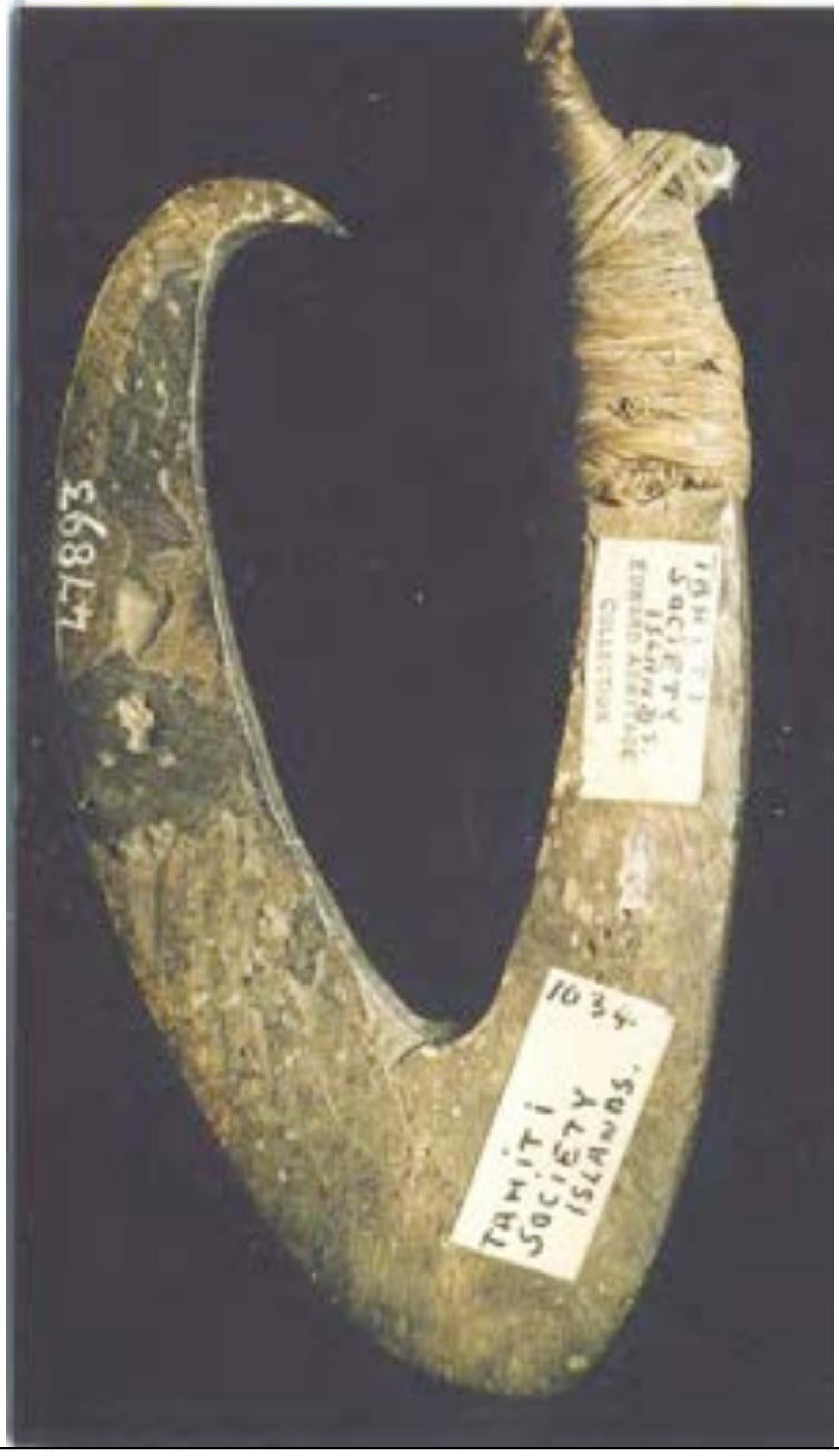
User of the inscription or label	Unidentified Collection 26800

Picture of the number or label	 Inscription on the skull shown below.
Object which carries the number or label	 Skull from New Ireland
Comments	
Owner of the artwork	Nr 1886 in Michel Grandsard's collection in 2014.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michel Grandsard.
Document last worked on	3 April 2015

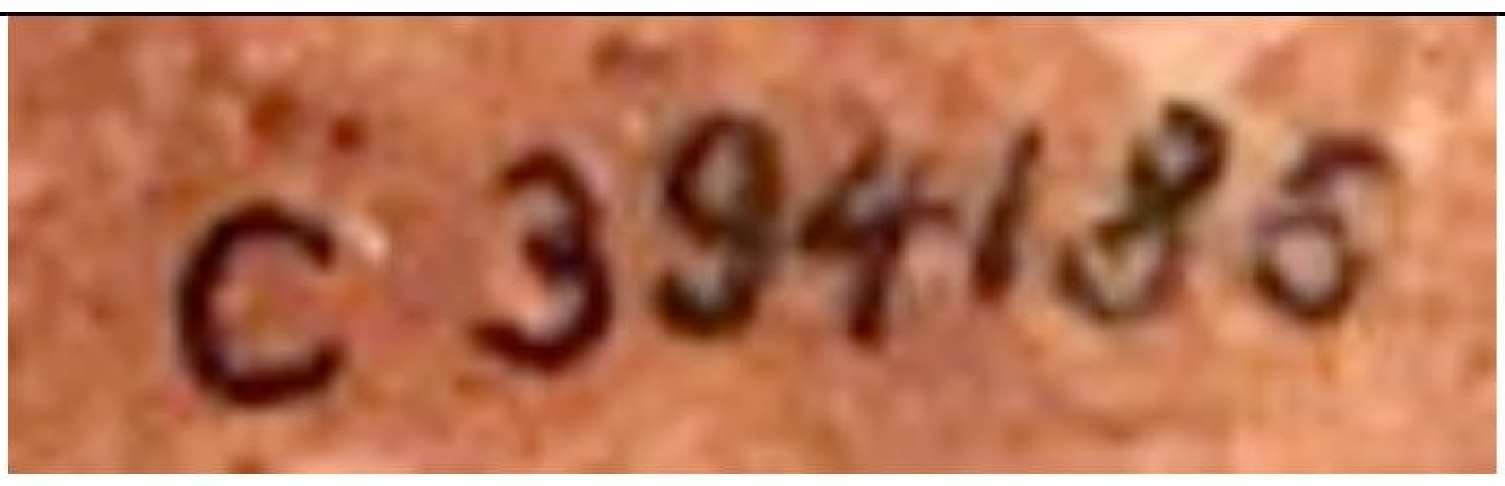
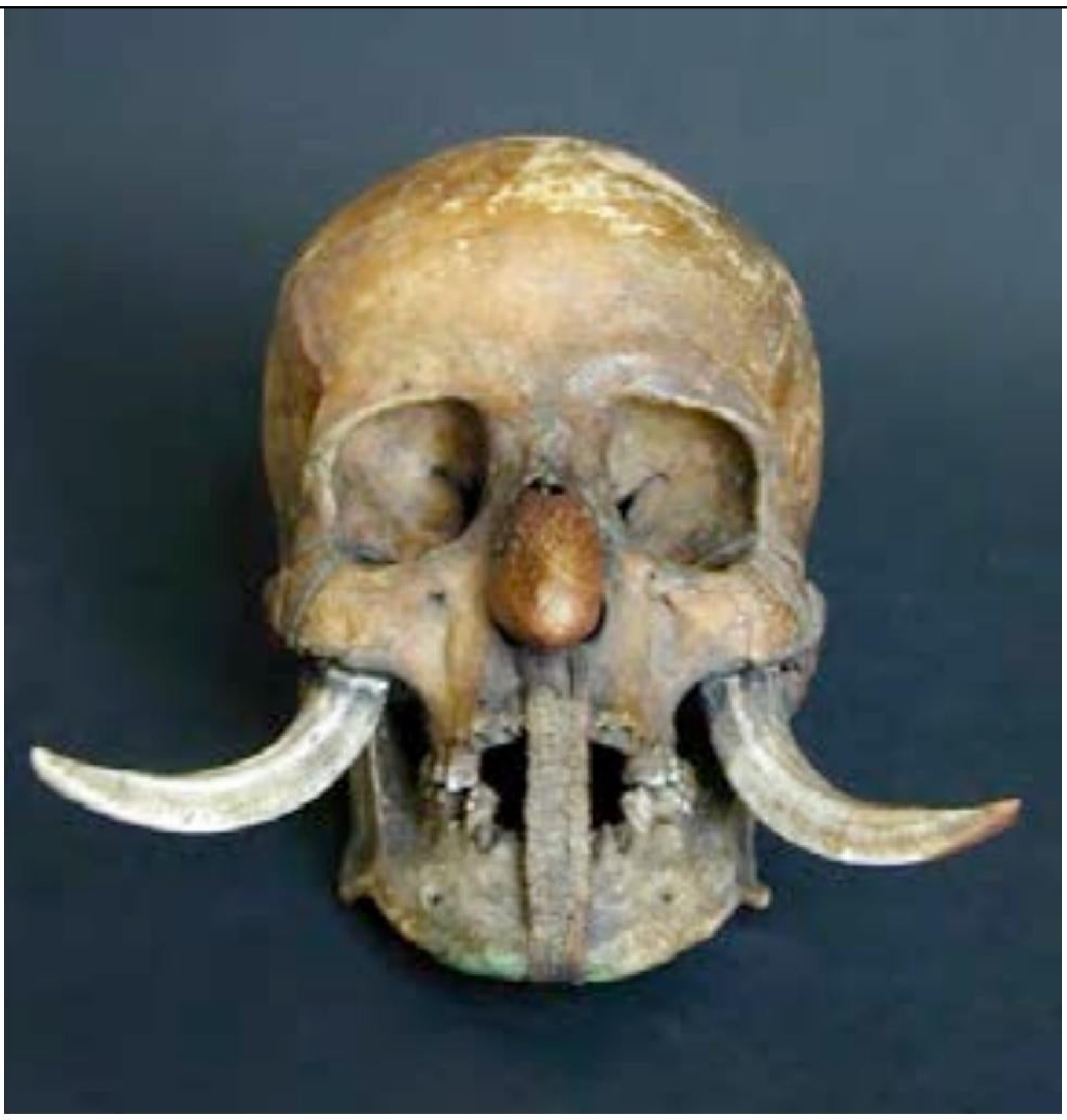
User of the inscription	Unidentified Collection 33962

or label	
Picture of the number or label	
Object which carries the number or label	 Admirality Islands war charm
Comments	It is assumed that the number was not inscribed by Emile Bouchard, a previous owner of the object
Owner of the artwork	Galerie Voyageurs & Curieux (Jean-Edouard Carlier), Paris, in 2012, ex Emile Bouchard Collection
History of the Collection using the number or label	
Research questions	
For further information see	The object is illustrated in *Archipel Bismarck* (2012: 36-37) published by Galerie Voyageurs & Curieux.
Document prepared by	Harry Beran
Document last worked on	Oct. 3, 2012

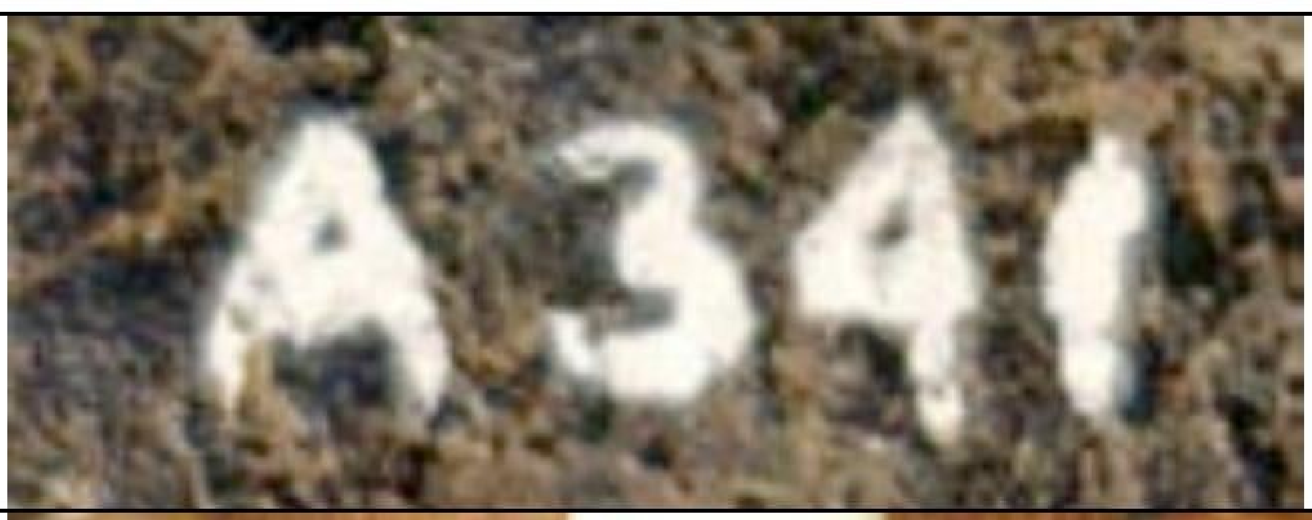
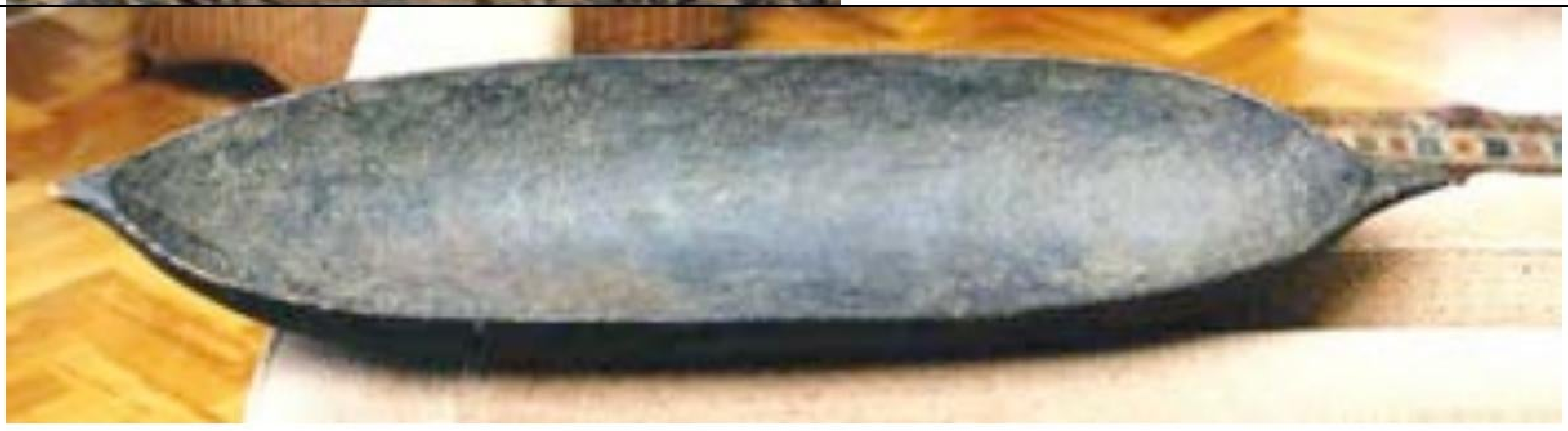
User of the inscription or label	**Unidentified Collection 47893**

Picture of the number or label	
Object which carries the number or label	 47893 TAHITI SOCIETY ISLANDS. EDWARD ARMYTAGE COLLECTION 1634 TAHITI SOCIETY ISLANDS.
Comments	The style of the number is different from all the others recorded so far. Klaus Maaz (letter Aug. 16, 2012) advises that the hook dates from the second half of the 18th century and that it is from the Serge Brignoni Collection and before that from the Edward Armytage Collection (cf.). There is no evidence at present that the number is an Armytage or Brignoni catalogue number
Owner of the artwork	Klaus Maaz Collection, Germany
History of the Collection using the number or label	

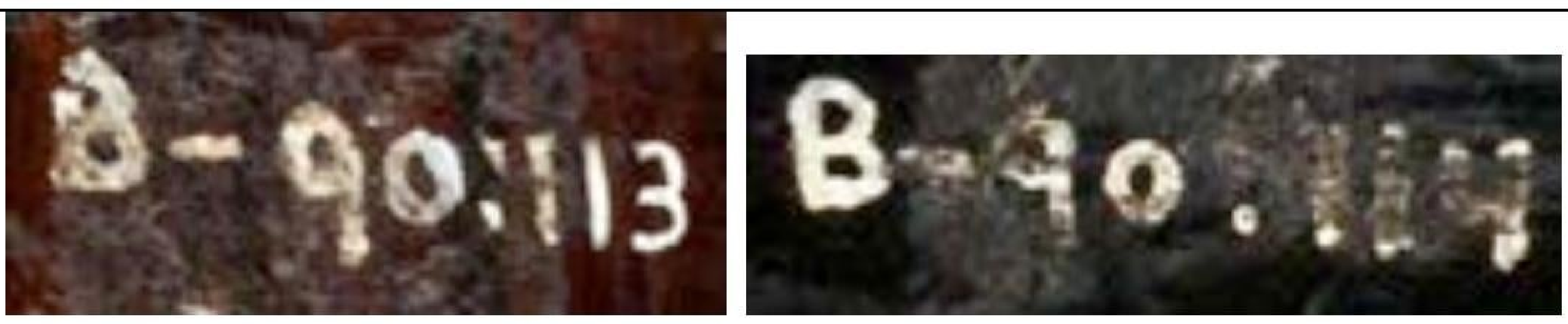
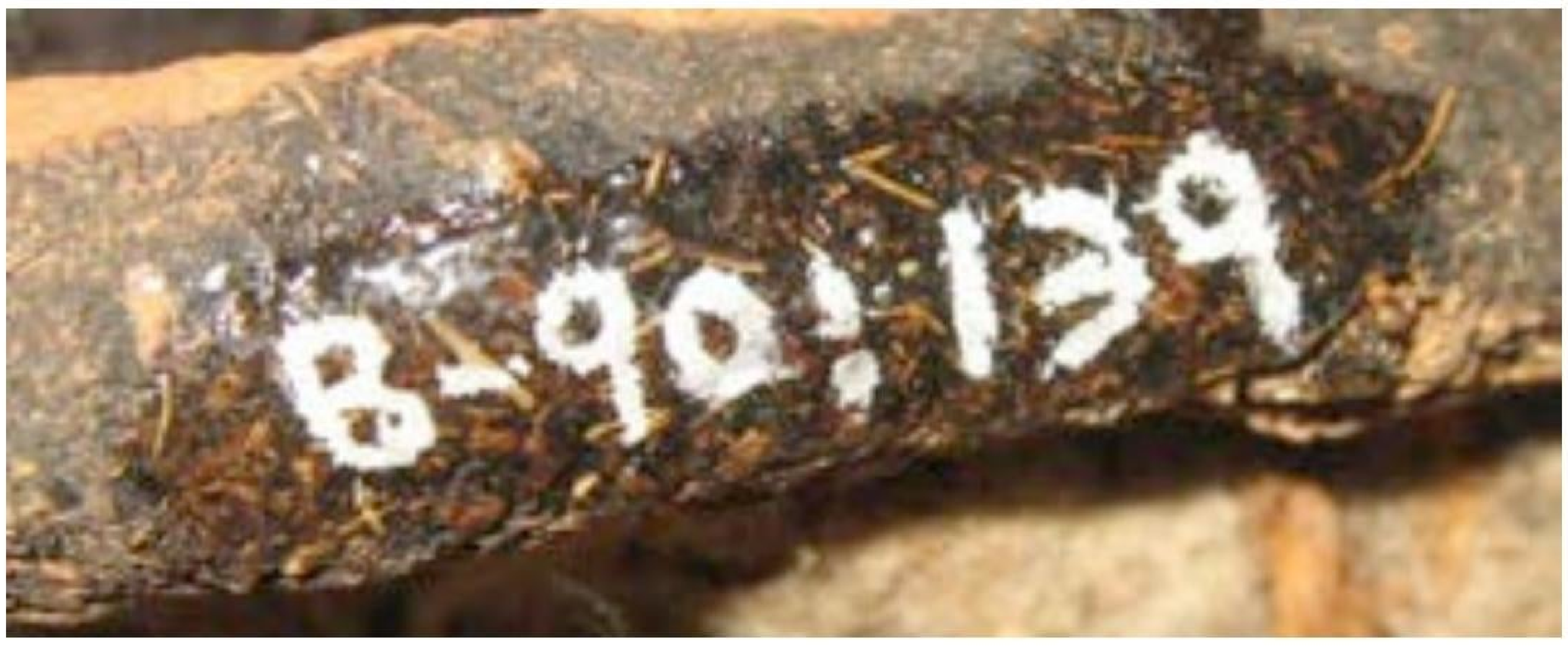
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information provided by Klaus Maaz.
Document last worked on	24 Aug. 2012

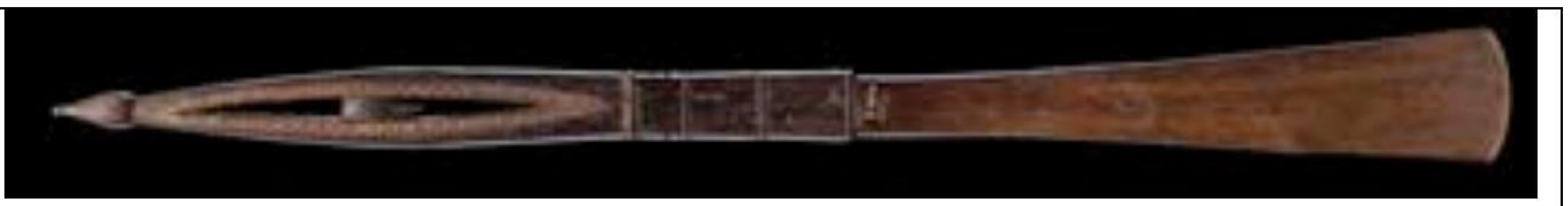
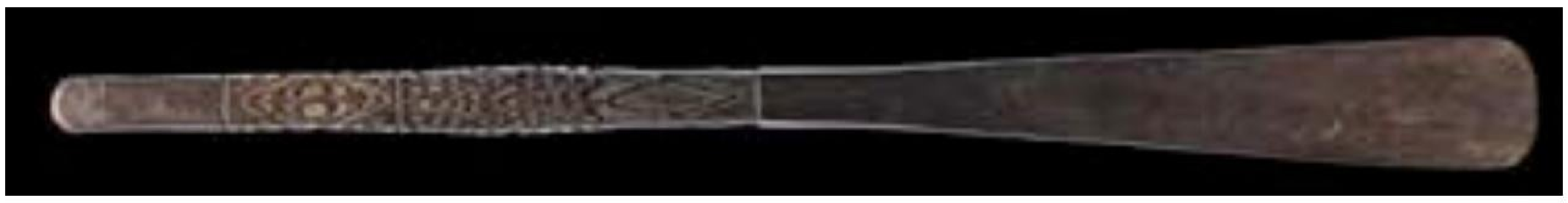
User of the inscription or label	Unidentified Collection C 394185
Picture of the number or label	
Object which carries the number or label	 The skull from the Marquesas Islands which carries the above inscription.
Comments	
Owner of the artwork	Nr 1186 in Michel Grandsard's collection in 2015.
History of the Collection	

using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michel Grandsard.
Document last worked on	3 April 2015

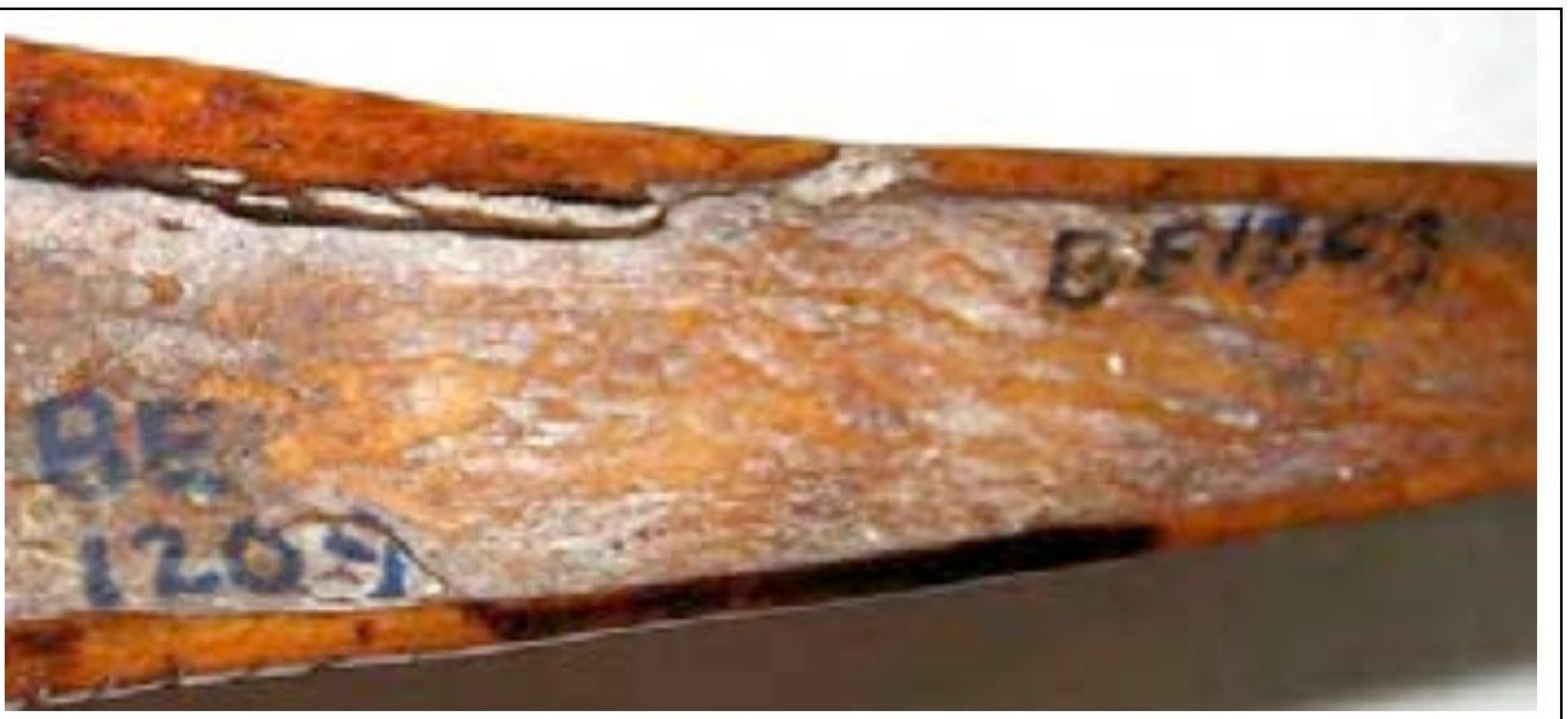
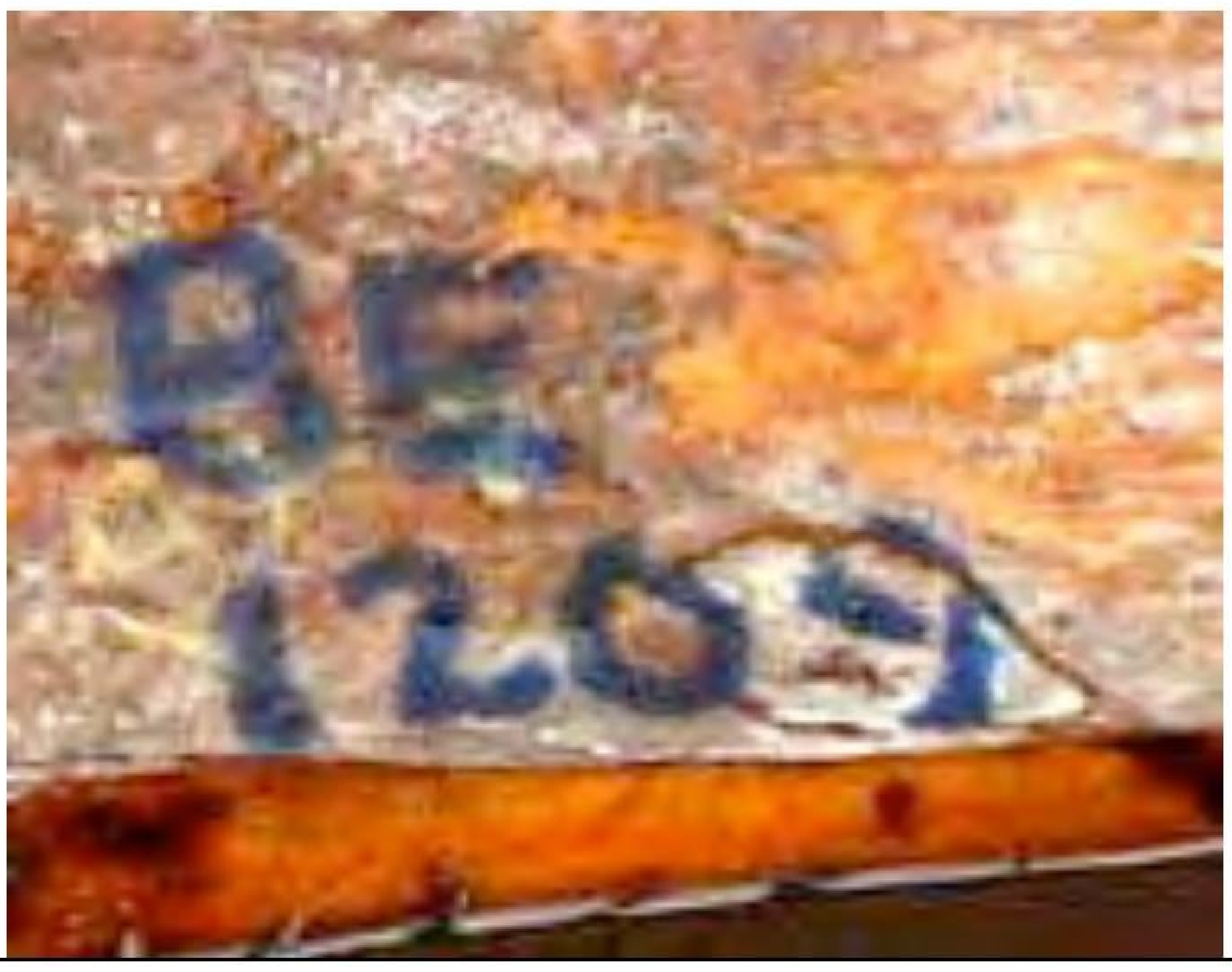
User of the inscription or label	**UNIDENTIFIED COLLECTION A 341, ?AUSTRALIA**
Picture of the number	
Object which carries the number	 A Papua New Guinea dish
Comments	1. I have seen a number of other Melanesian pieces inscribed with A numbers like the present piece in the Australian tribal art market. 2. The Australian Museum also uses A numbers for part of its collection but the present piece is not from this museum. 3. There is another document on the database regarding an A number, namely ‘Unidentified Collection A 293’. This covers an object in a German collection with a label inscribed A 293. The A on this label is in a different style from the A in the inscription shown above. The

	object with the inscription shown here and that with the label shown in the other document are, therefore, probably from different collections.
Owner of the artwork	Aaron Vogelnest in 1998
History of the Collection using in inscription	
Research questions	
For further information see	Oceanic Art Society Newsletter, Vol. 3, Nr 2, 1998, p. 9
Document prepared by	Harry Beran
Document last worked on	24 March 2012

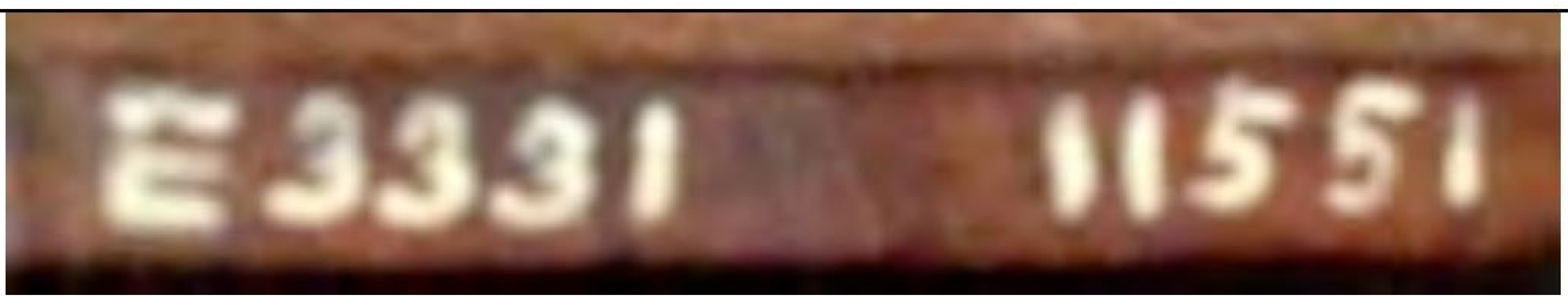
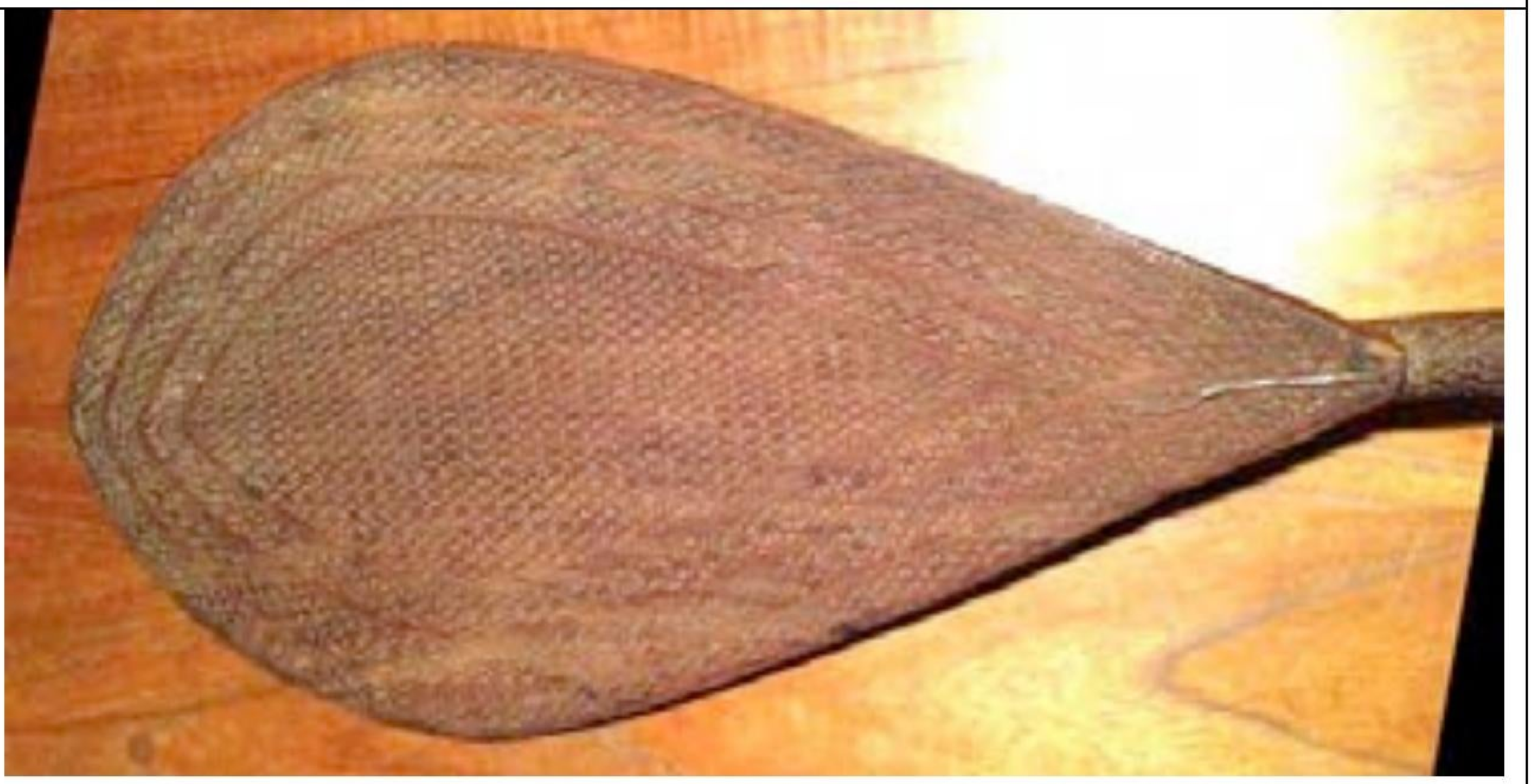
User of the inscription or label	Unidentified inscription B-90:113
Picture of the number or label	 Inscriptions on the Lake Sentani foodstirrers.  Inscription on a Vanuatu masquette (not illustrated here)

Object which carries the number or label	 Lake Sentani food stirrer, perhaps for sago (B-90:113). 33 cm.  Lake Sentani food stirrer, perhaps for sago (B-90:114)
Comments	
Owner of the artwork	- Both stirrers: Michael Hamson in 2013, ex John and Marcia Friede (Jolika) Collection. - The Vanuatu Masquette (B-90:139): Private collection 1 in 2012.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michael Hamson and Private Collector 1.
Document last worked on	30 Sept 2013, 3 April 2015

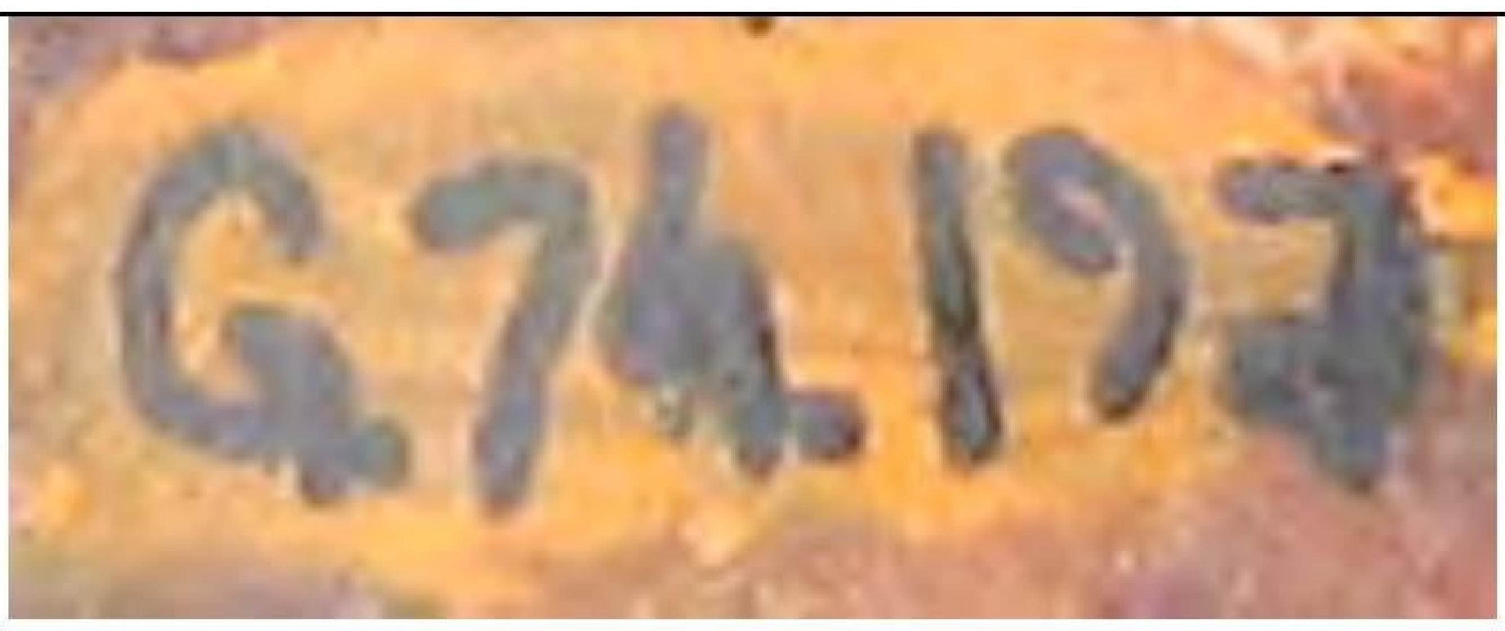
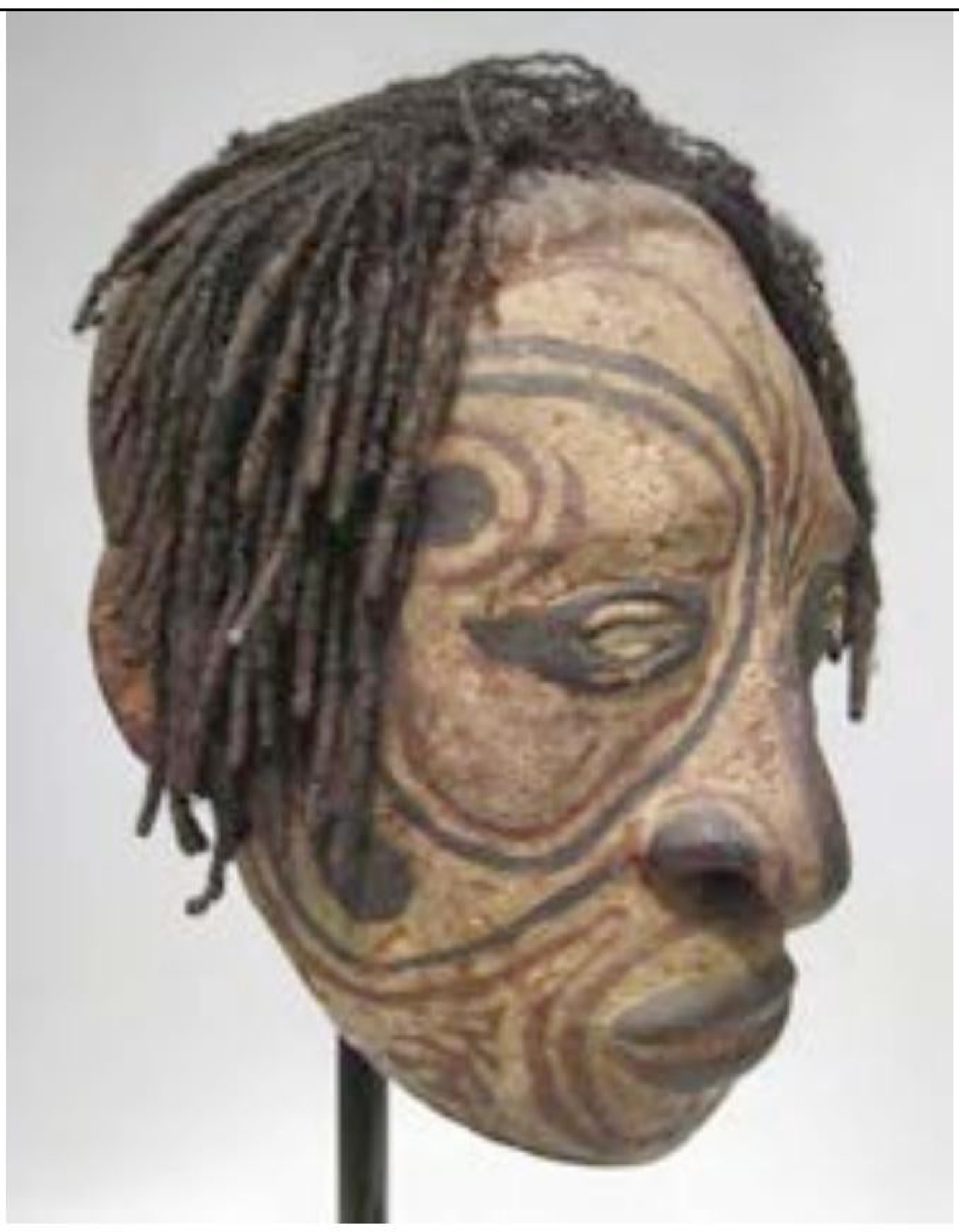
User of the inscription or label	UNIDENTIFIED COLLECTION BE 1209

Picture of the number	 
Object which carries the number	Abelam/Bukie bone dagger
Comments	The dagger carries the inscription “BE 1209” twice in black ink (one of which is partially erased). Information welcomed
Owner of the artwork	Private collection 1 in 2012
History of the Collection using the number	Unknown
Research questions	
For further information see	
Document prepared by	Anonymous collector 1
Document	24 March 2012

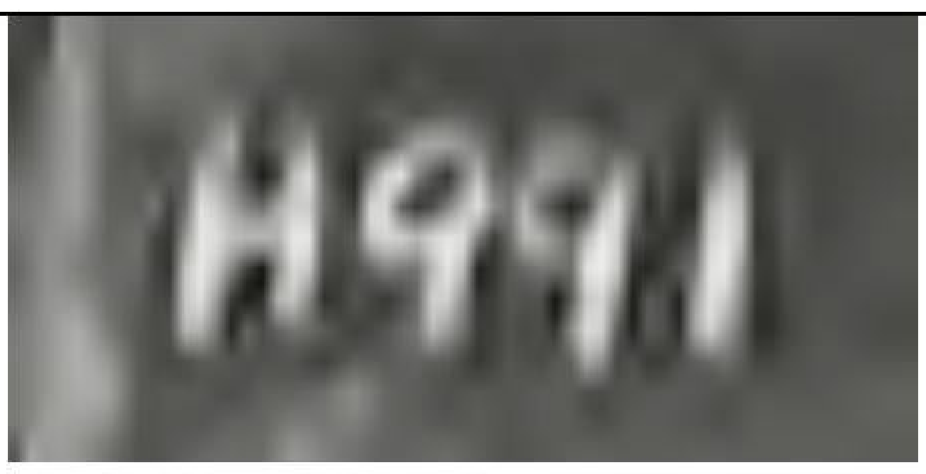
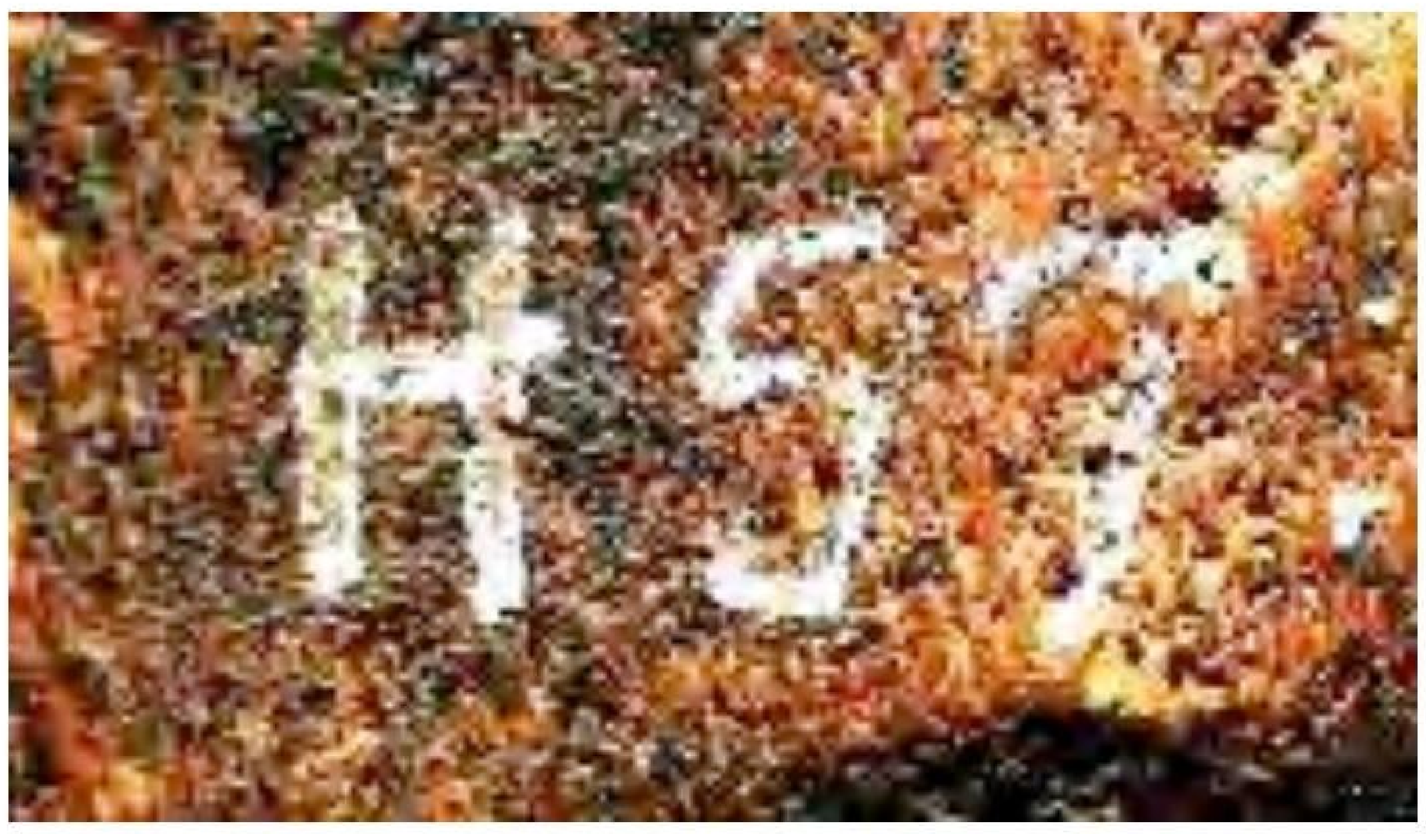
last worked on	

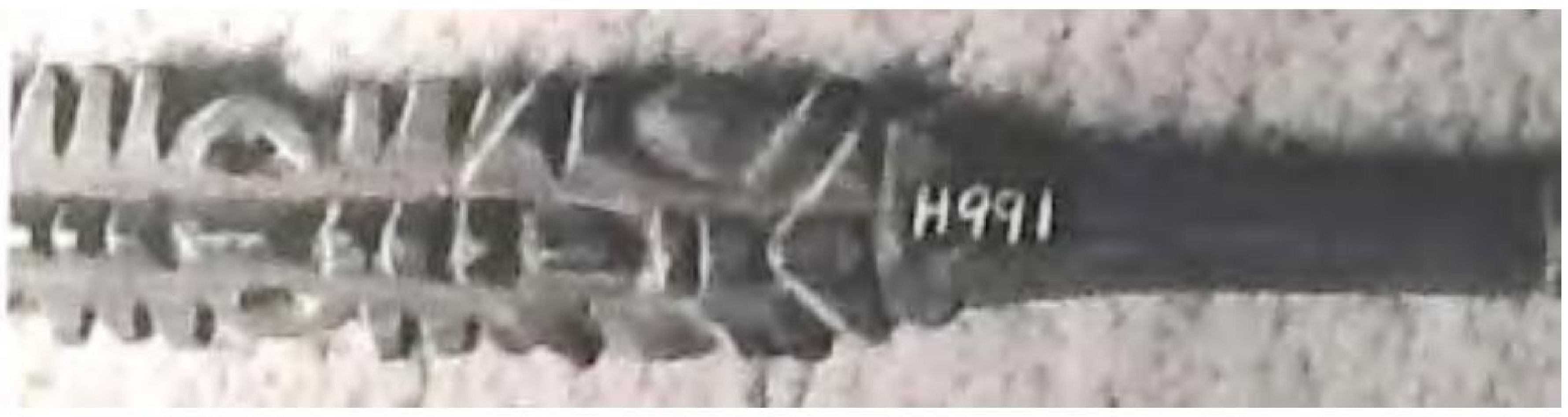
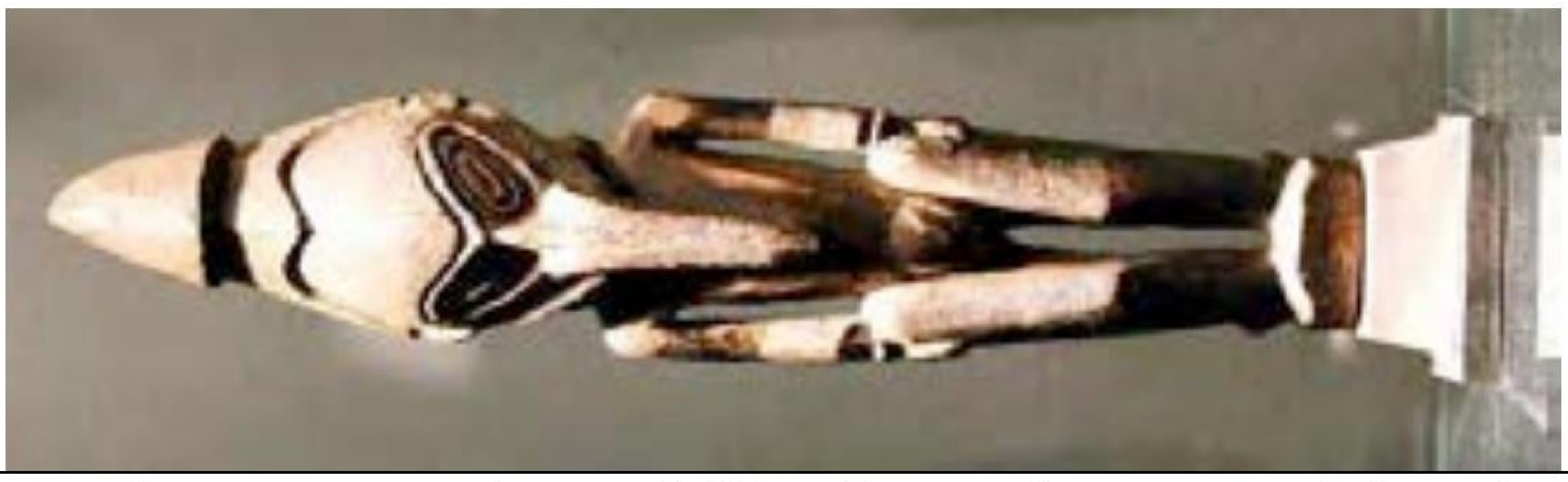
User of the inscription or label	Unidentified Collection E 3331
Picture of the number or label	
Object which carries the number or label	
Comments	Rhys Richards (email Feb. 23, 2013) points out that a number of museums begin some of their catalogue number with the letter E presumably indicating Ethnology Collection. He mentions Peabody Essex at Salem, Hunterian Museum in Glasgow, and Canterbury Museum in Christchurch as examples. Hence this paddle may have been de-accessioned from a museum.
Owner of the artwork	Eric and Esther Fortess Collection in February 2013.
History of the Collection using the number or label	
Research questions	
For further information see	

Document prepared by	Harry Beran with information and photographs from Eric Fortess (emails Feb. 20 and 22, 2013)
Document last worked on	Feb, 23, 2013

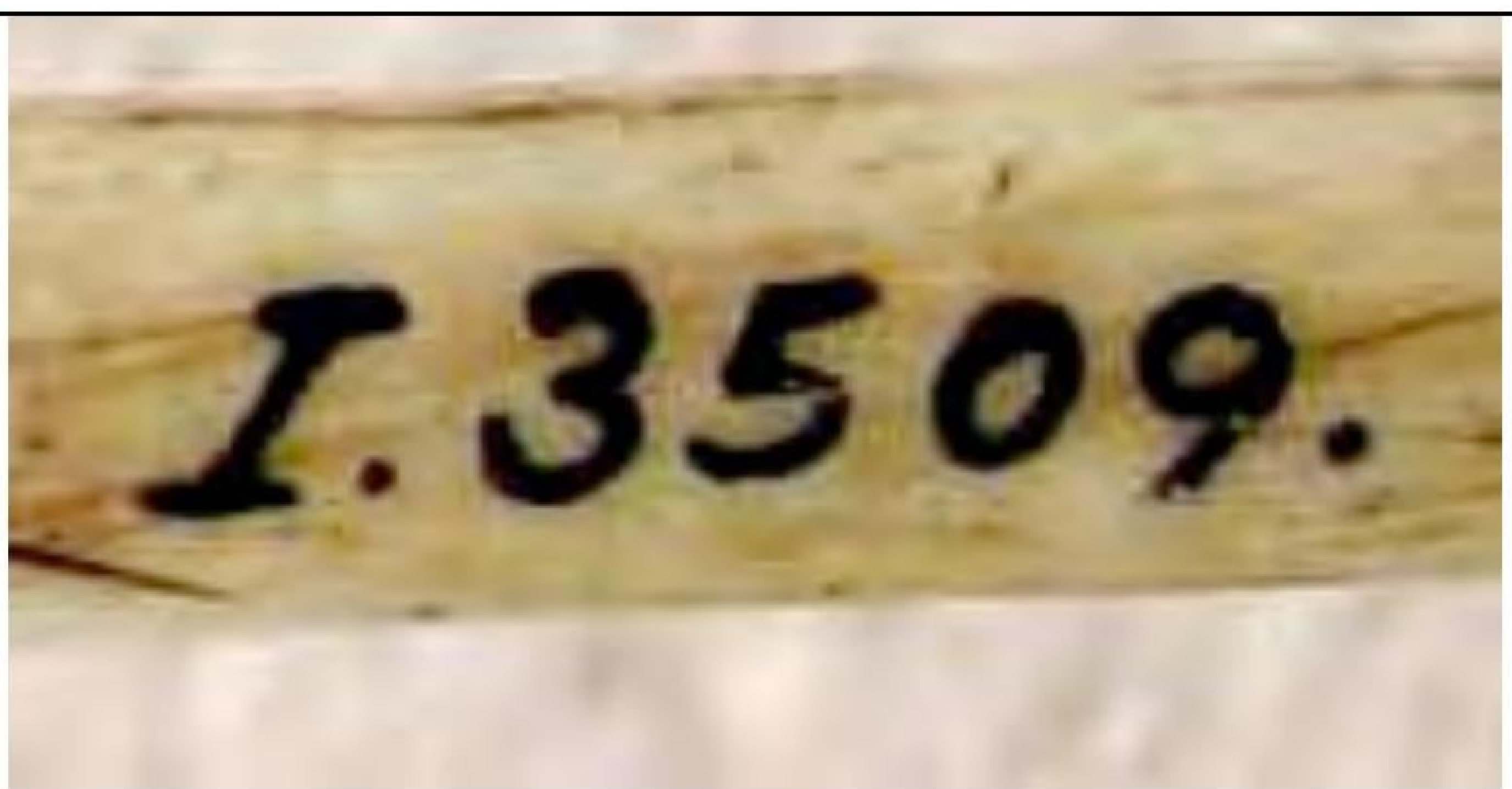
User of the inscription or label	**Unidentified Collection G74.197**
Picture of the number or label	
Object which carries the number or label	 Iatmul overmodelled skull, Sepik Region, Papua New Guinea.
Comments	1. The skull also carried the Überseemuseum Bremen number D 4078. 2. Garry Anderson (cf.) also used numbers with a G prefix but the style of his G seems to be different and it is followed by a single number while the present number is divided by a fullstop.
Owner of the	Karim Grusenmeyer Collection in 2012

artwork	
History of the Collection using the number or label	
Research questions	Ask the Überseemuseum Bremen who they obtained the skull from because this may be the source of the inscription G74.197.
For further information see	
Document prepared by	Harry Beran with information and photograph from Karim Grusenmeyer
Document last worked on	30 August 2012, 13 April 2015.

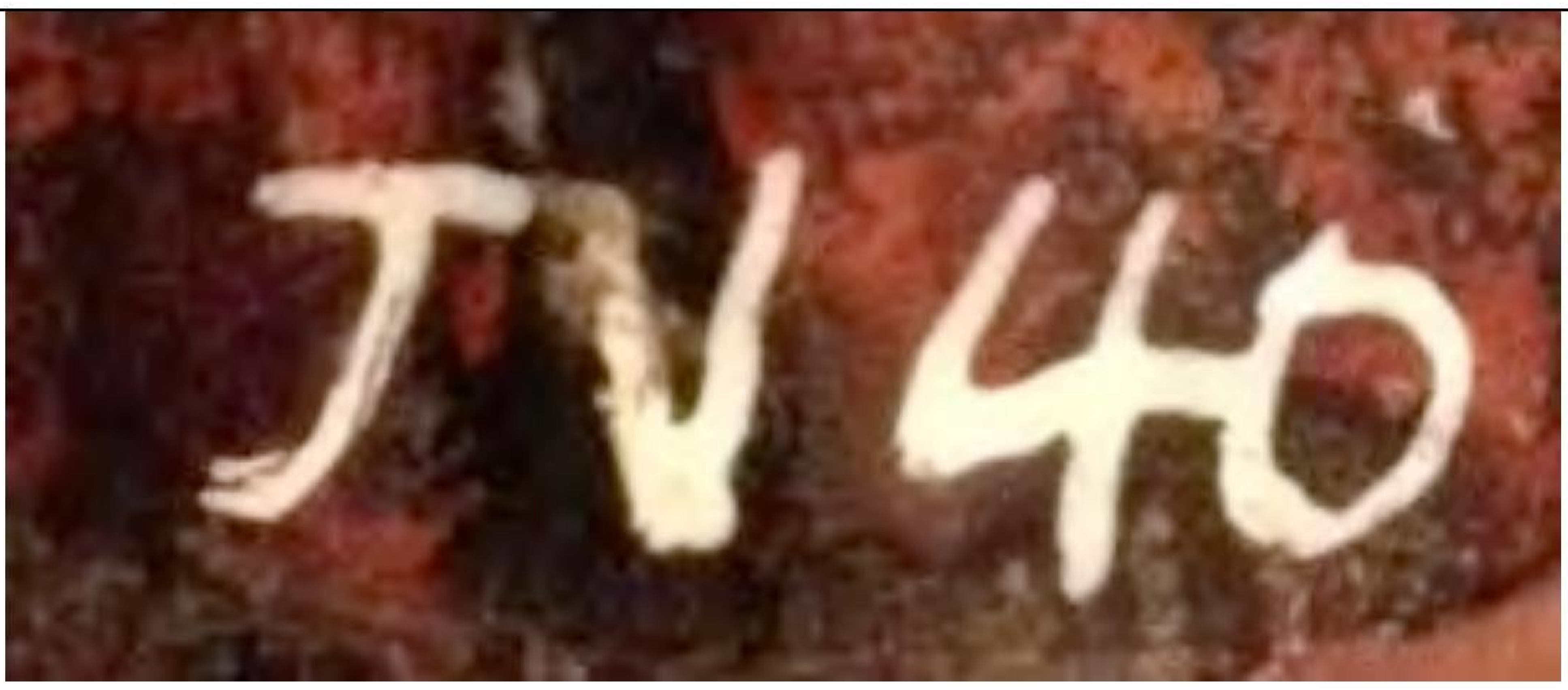
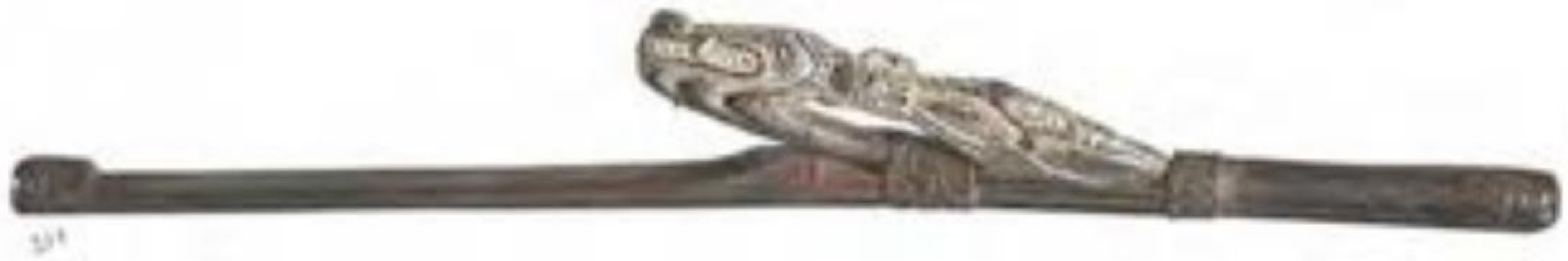
User of the inscription or label	Unidentified Collection H 991
Picture of the number or label	 Number inscribed on a staff or club  Number inscribed on a Ramu figure
Object which carries the number or label	Staff or club in the collection of an acquaintance of Jean-Baptist Bacquart.

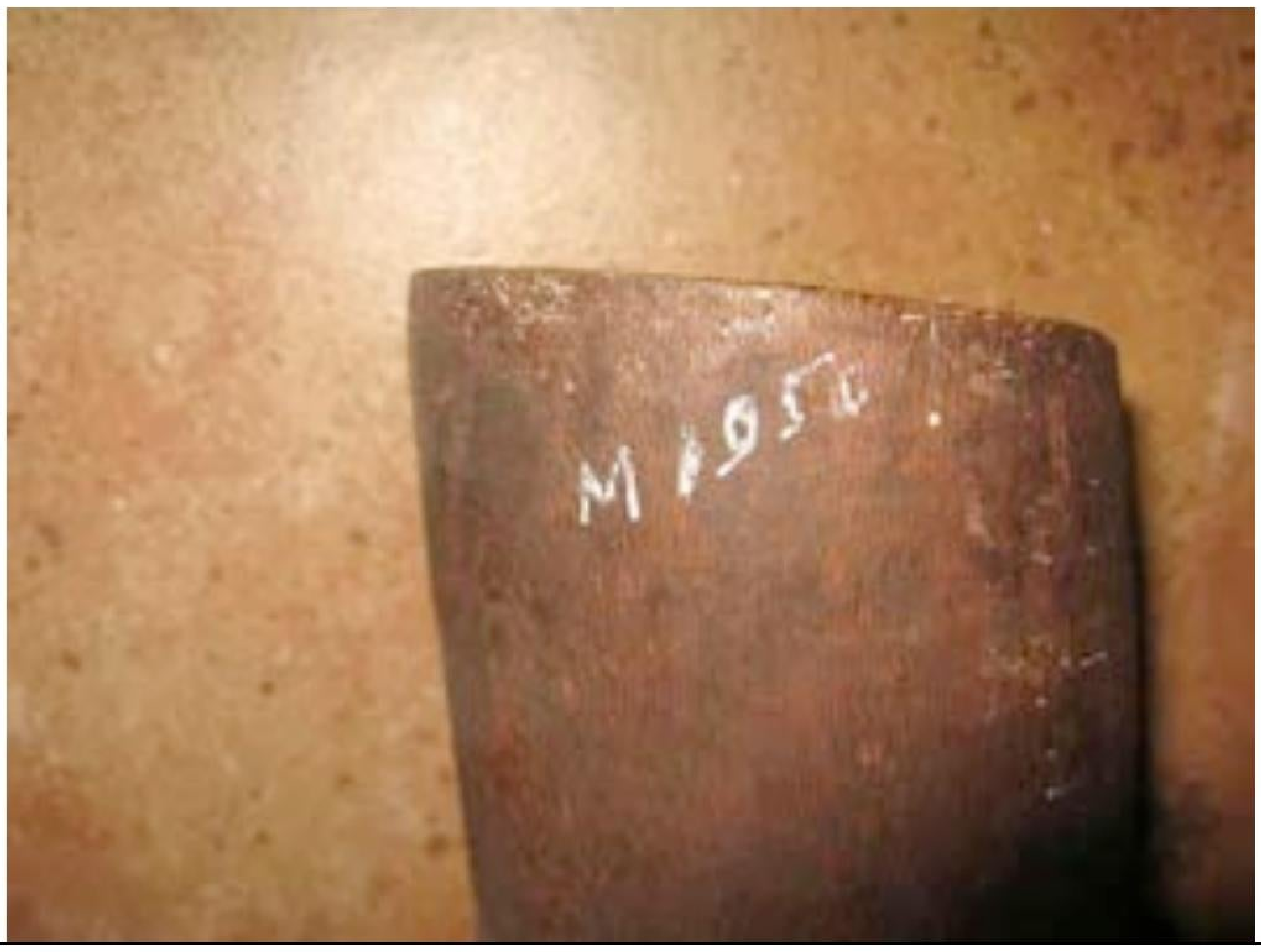
	 Three photographs of a staff or club or spear of unknown origin, but most likely from Melanesia. Judging by Bacquart’s photo it could 150 cm long. - - - - - - Human figure from the Ramu River area at Galerie Franck Marcelin. 29.5 cm high. 
Comments	1. The two numbers differ from those used for the James Hooper Collection (cf.) where the H prefix and the number are separated by a full stop and the whole inscription is underlined. 2. They look similar to the numbers of the Peter Hallinan Collection (cf.) but the catalogue of his collection shows that the Hallinan numbers refer to objects different from those shown here. They are also similar to those of the Holt Collection (cf.) which did include some Melanesian objects. It could be from this collection or from a third collection using numbers with an H prefix. 3. However, it is by no means certain that the two inscriptions are from a single collection.
Owner of the artwork	The staff or club: an acquaintance of Jean-Baptist Bacquart in 2012. The Ramu River figure: Galerie Franck Marcelin in 2012.
History of the Collection using the number or label	
Research	

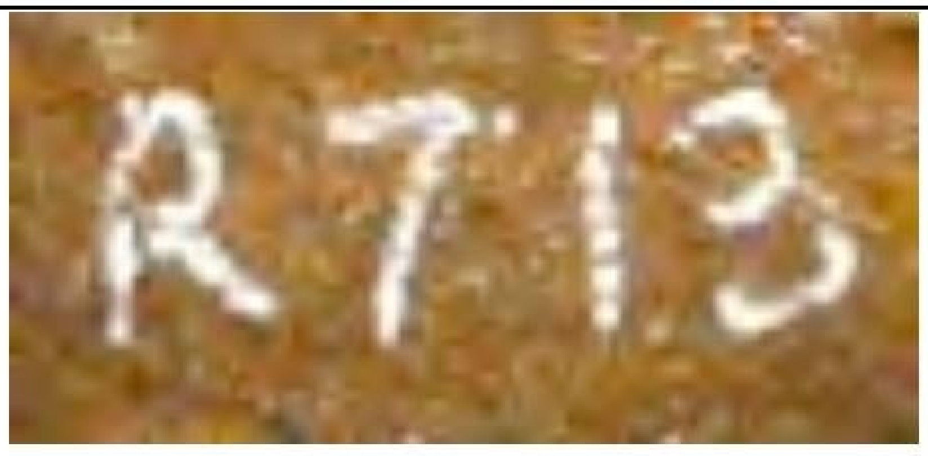
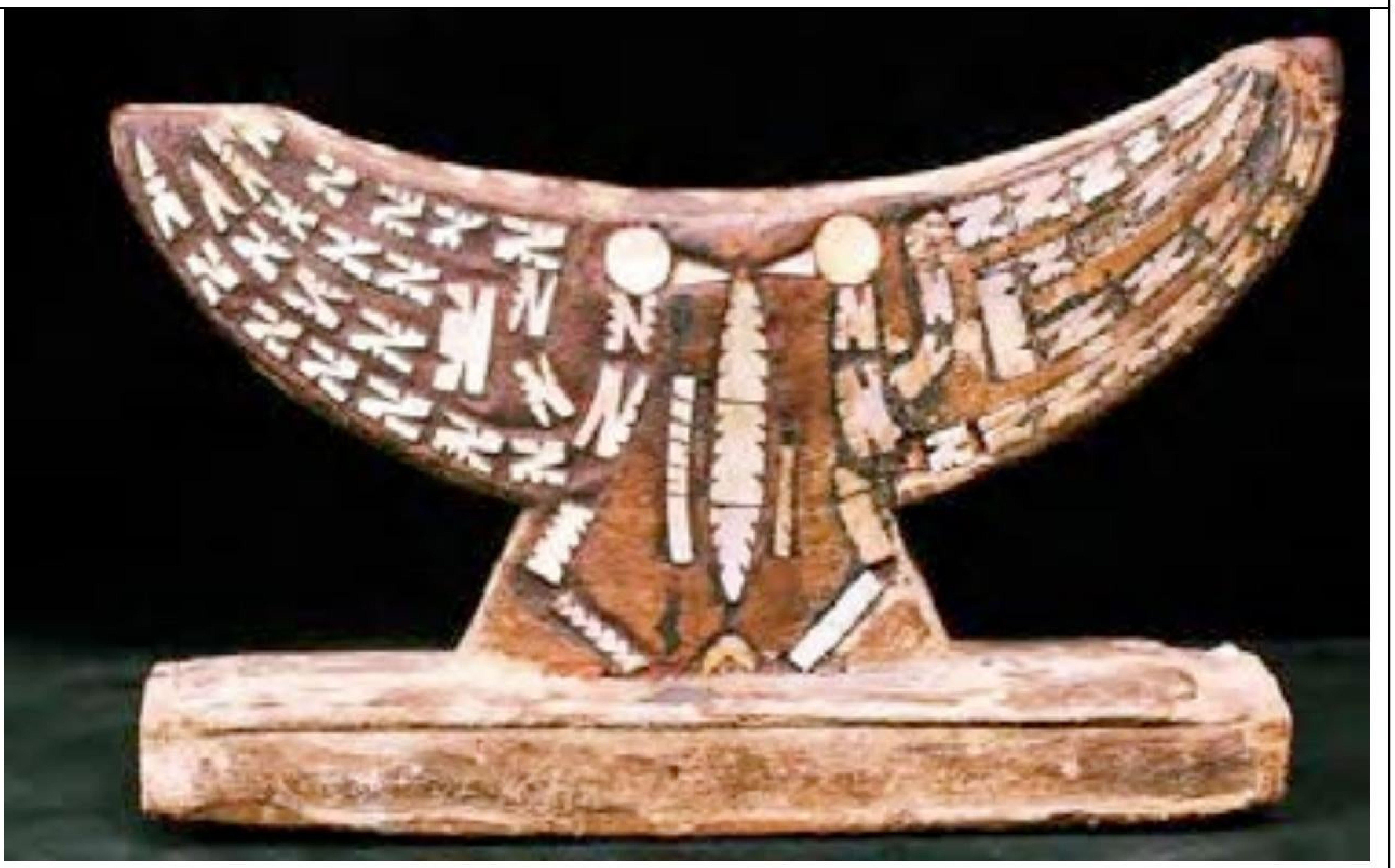
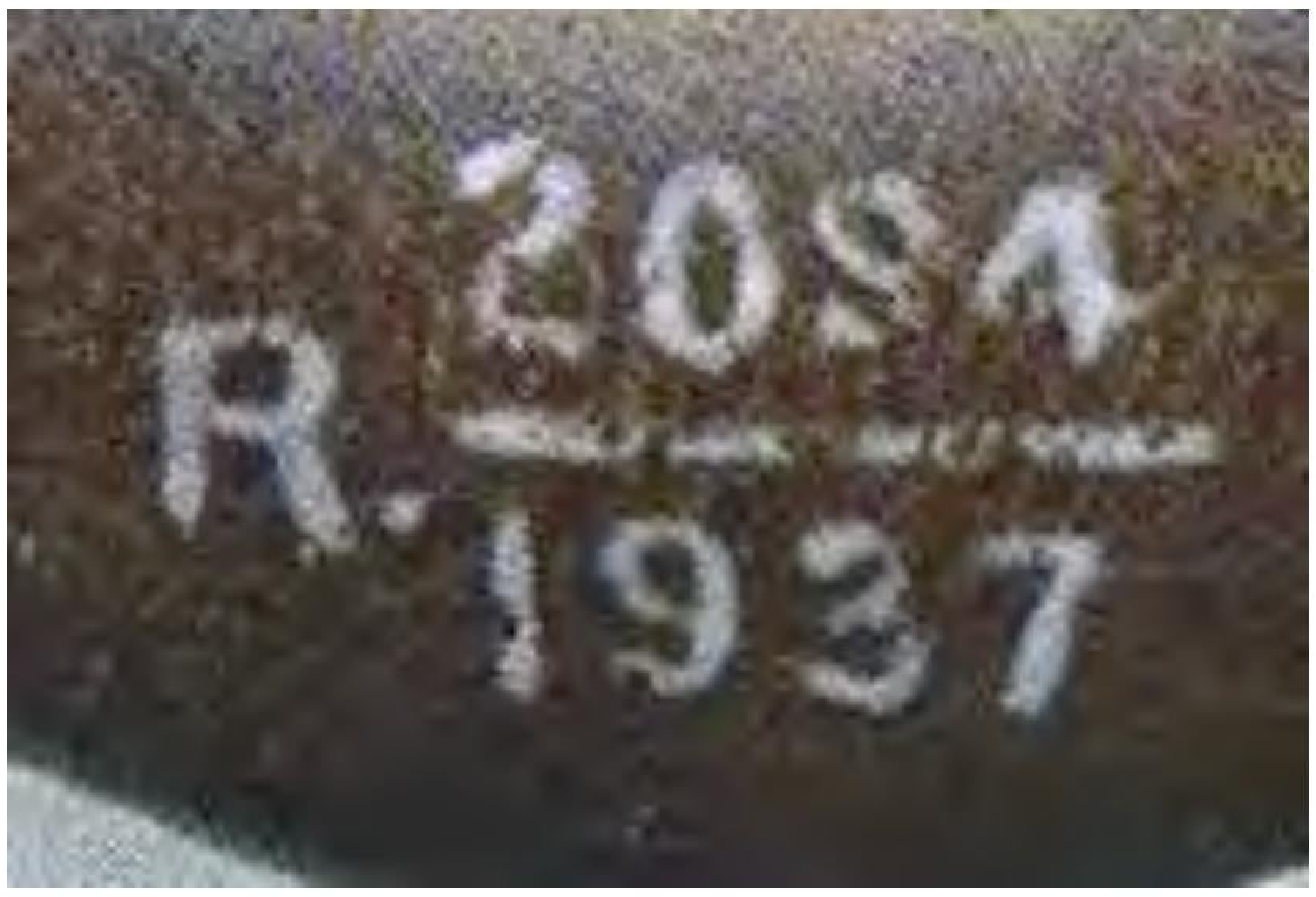
questions	
For further information see	
Document prepared by	Harry Beran using information and photographs from J.B. Bacquart, received June, 2012, and Franck Marcelin, received November 2012.
Document last worked on	3 Jan. 2013

User of the inscription or label	**UNIDENTIFIED COLLECTION I.3509**
Picture of the number	
Object which carries the number	Sepik lime spatula
Comments	Object formerly in the collection of the surrealist artist Roberto Matta. The script in black ink looks like a German museum number?? Suggestion welcomed.
Owner of the artwork	Private collection 1 in 2012
History of the Collection using the inscription	Unknown
Research questions	
For further information see	
Document prepared by	Anonymous collector 1
Document last	24 March 2012

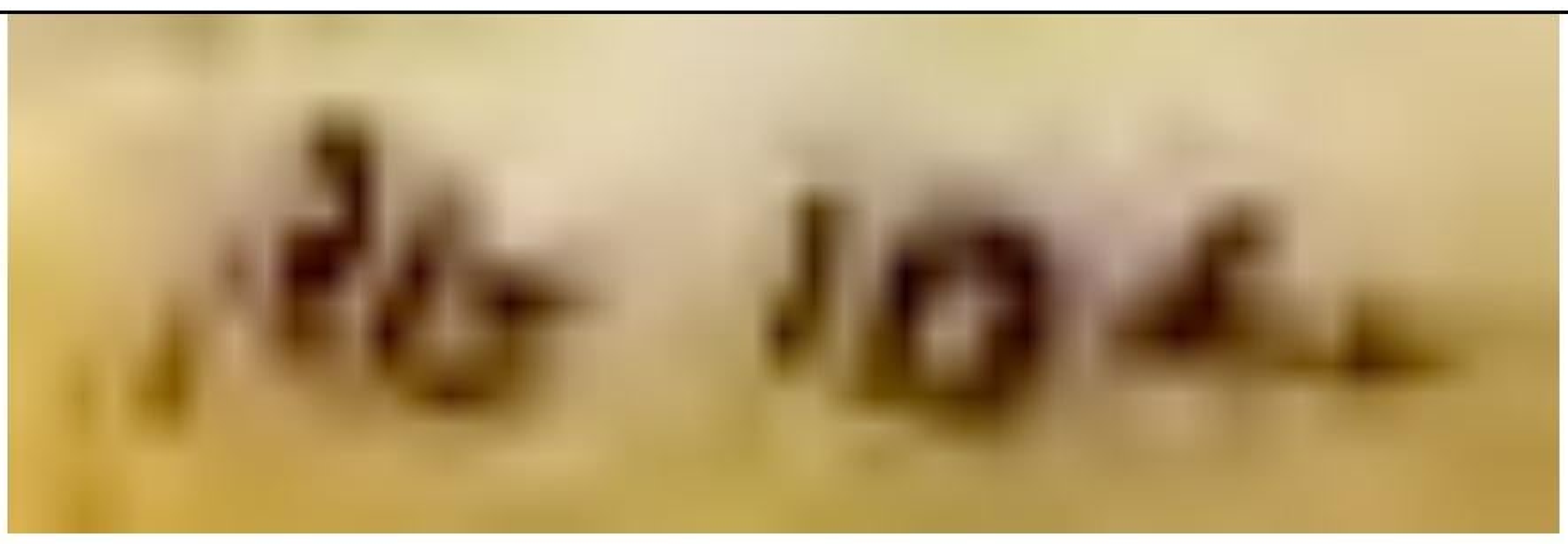
worked on	

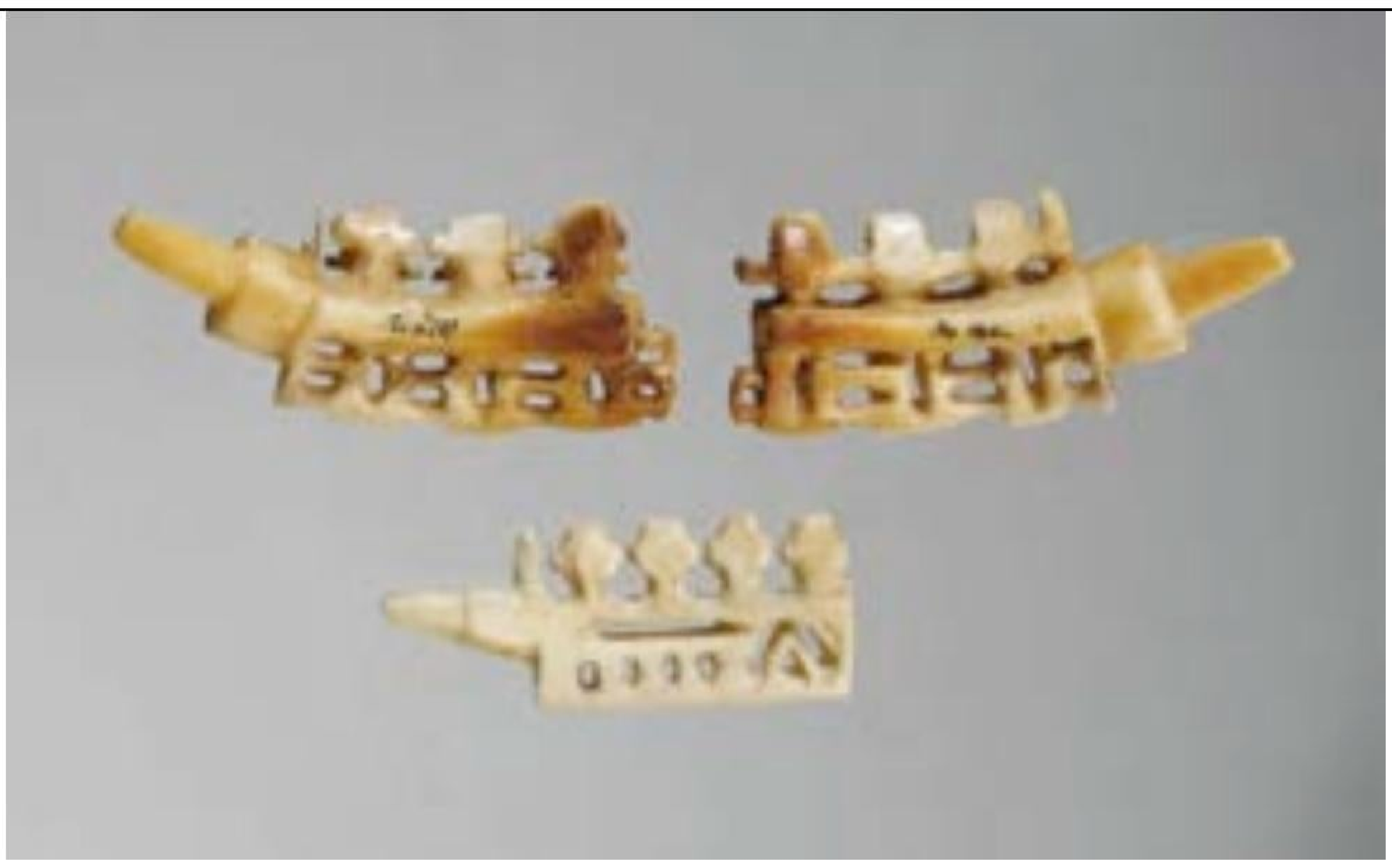
User of the inscription or label	Unidentified collection JV 40
Picture of the number or label	 Number inscribed on the spearthrower shown below.
Object which carries the number or label	 Spearthrower, Iatmul, Middle Sepik, illustrated in Meyer, Anthony JP. 2005. *Oceanic Art*, Ill. 244
Comments	Anthony Meyer advises that he bought the spearthrower in Australia and that it comes from an old but unidentified Australian collection (emails 29. and 30.9.14)
Owner of the artwork	Galerie Meyer in September 2014.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and a photograph of the inscription from Anthony Meyer.
Document last worked on	30 Sept. 2014

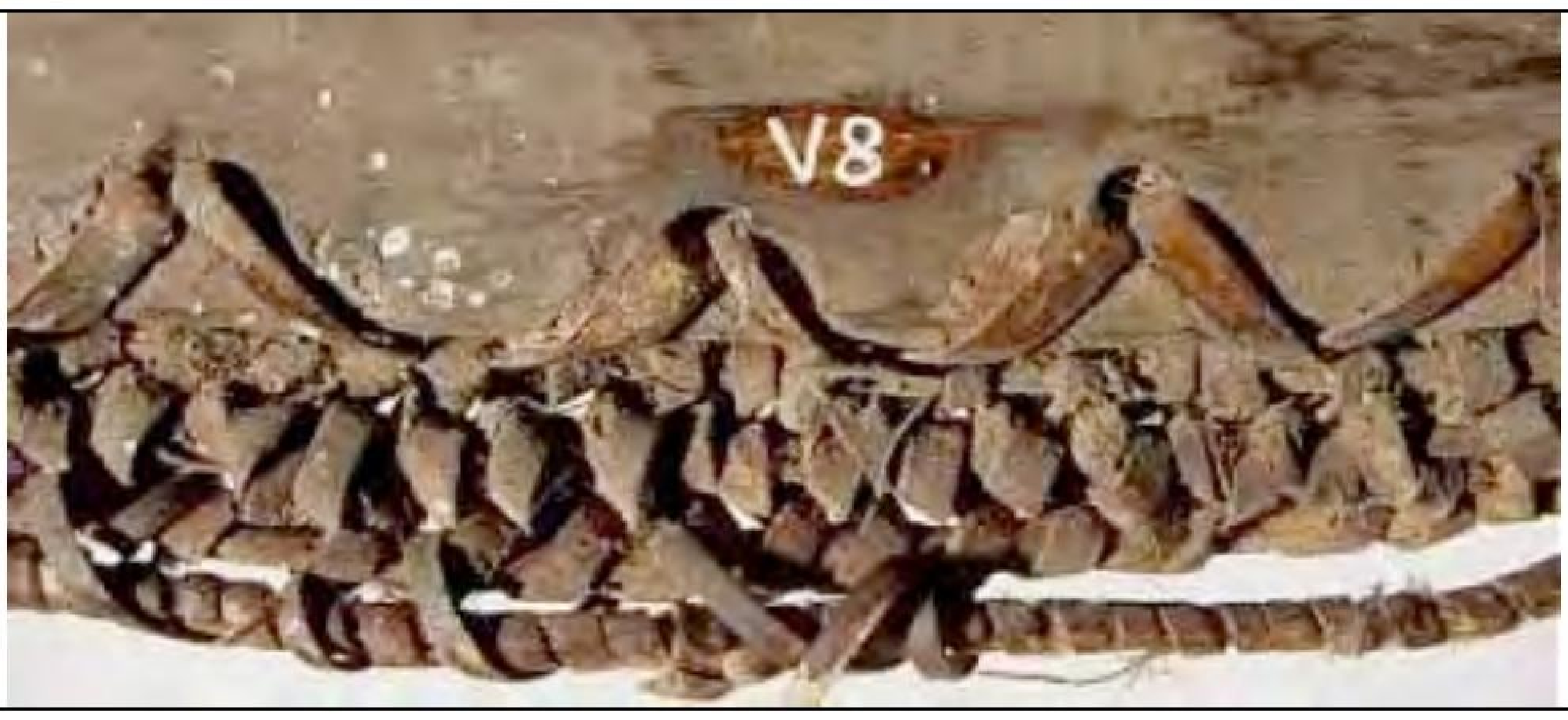
User of the inscription or label	**Unidentified collection M 1950**
Picture of the number	
Object which carries the number	An Aboriginal didgeridoo
Comments	The script in white ink reads: 'M 1950'. The script is similar to the Moriarty collection numbers. However, Moriarty used M numbers for pieces of Melanesian origin. The Australian Museum has many of the catalogue cards for the Moriarty Collection. Yvonne Carillo (email Aug. 6, 2012) advises that there is no record of an item numbered M1950 in the collection.
Owner of the artwork	Private collection 1, 2012
History of the Collection	Unknown
Research questions	1. From which collection is it? 2. Did this collection also include Oceanic objects?
For further information see	
Document prepared by	Anonymous collector 1, with an addition by HB
Document last worked on	25/07/2012, addition Aug. 6, 2012)

User of the inscription or label	**Unidentified Collection R 713**
Picture of the number or label	
Object which carries the number or label	 Solomon Islands headrest
Comments	The Wellcome collection (cf.) used numbers with an R prefix as shown below, with the catalogue number above the horizontal line and the year of cataloguing below the line. I don't know whether this collection also used inscriptions like the present one; that is, without the year of cataloguing.  The writing style of the number on the present object is similar to the style of the year 1937 inscribed on the

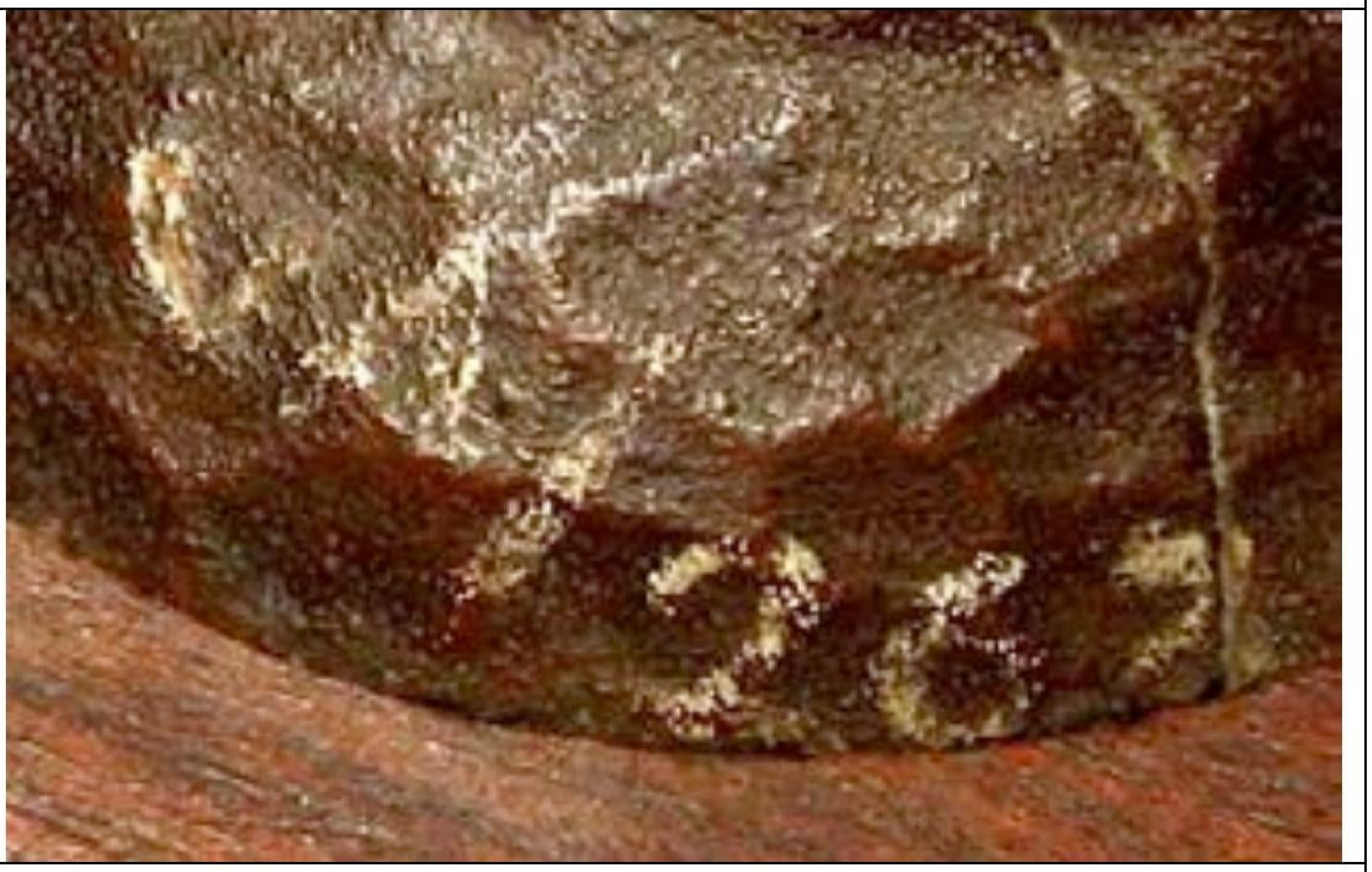
	Wellcome collection object R 2084/1937. However, as it is not known whether the object inscribed R 713 is from the Wellcome collection it is best to have a separate documents for it.
Owner of the artwork	Franck Marcelin in December 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Franck Marcelin
Document last worked on	1 April 2015

User of the inscription or label	**Unidentified collection ?RG 104**
Picture of the number or label	 The inscription seems to read RG 104

Object which carries the number	 A Marquesan ear ornament
Comments	The number appears on the earpiece at top right
Owner of the artwork	Offered by Christie's Paris in 2012
History of the Collection using the number or label	No known history
Research questions	Is this perhaps an inscription by Roland Grunewald? A label written by him (RG. 553) is identified in a separate document.
For further information see	
Document prepared by	Charles-Wesley Hourdé
Document last worked on	24 April 2012

User of the inscription or label	**UNIDENTIFIED COLLECTION V8**
Picture of the number	
Object which	

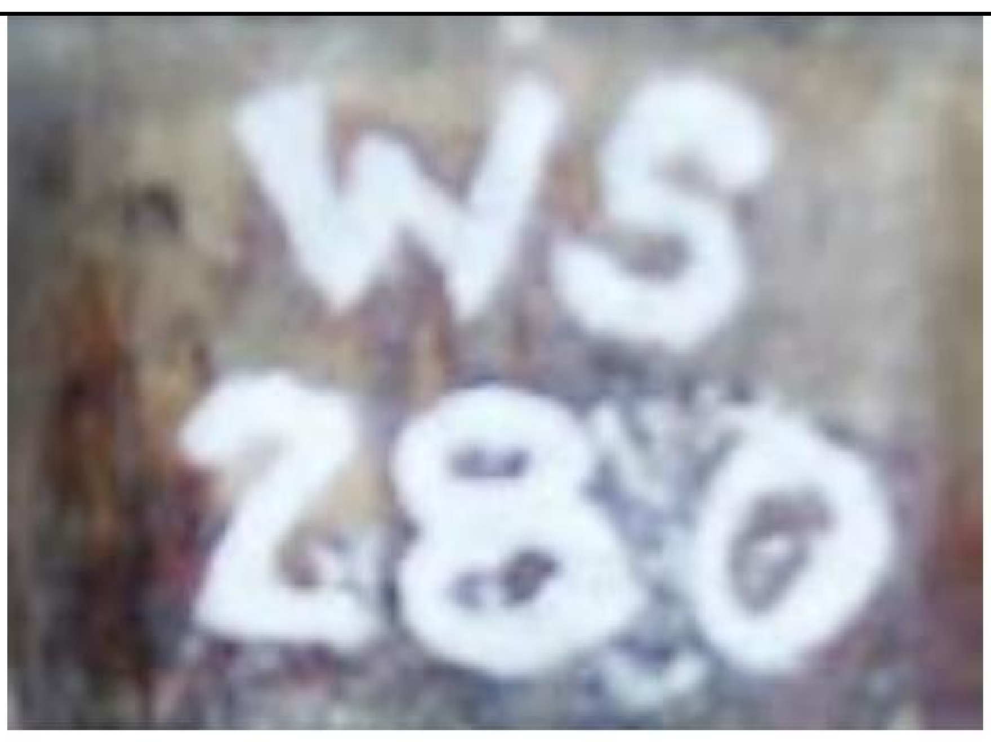
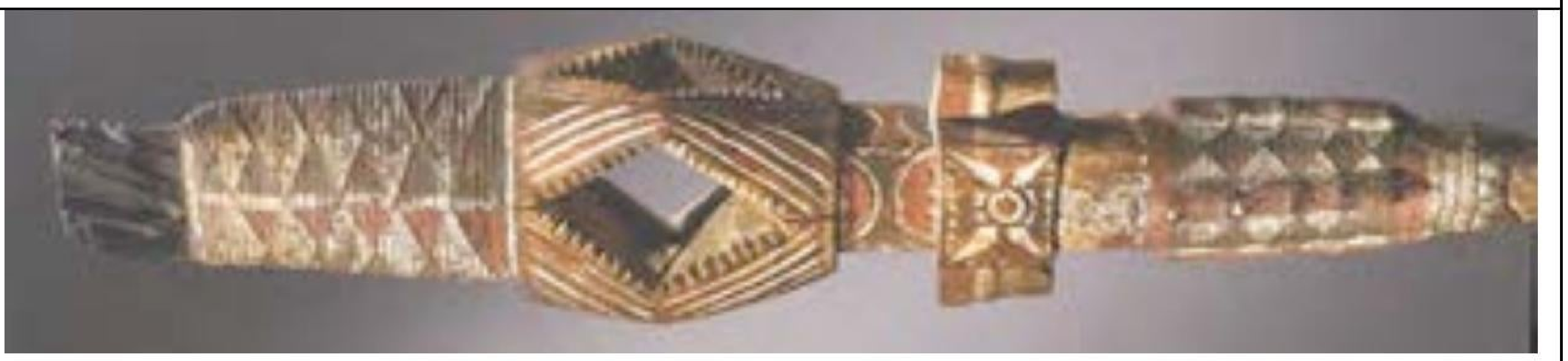
carries the number	
Comments	Aaron Vogelnest, a Sydney collector, has told me that he does not inscribe objects in his collection.
Owner of the artwork	Crispin Howarth in 2005
History of the Collection	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

User of the inscription or label	**UNIDENTIFIED COLLECTION VA/263**
Picture of the number	
Object which carries the number	Schouten islands figure
Comments	- This script is at the base of a small figure formerly in the Van Lier Collection. It reads “VA/263” in white paint (partially erased). Could it be the Van Lier numbers? I think it is possibly older. Information welcomed. - Loed van Bussel (email June 27, 2012)

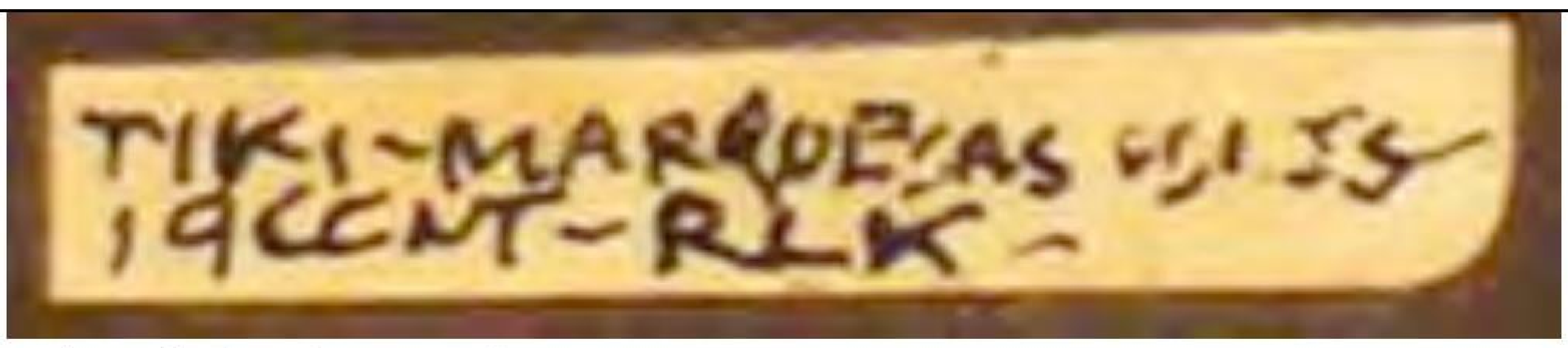
	comments that van Lier did not inscribe objects with collection numbers.
Owner of the artwork	Private collection 1 in 2012
History of the Collection using the inscription	Unknown
Research questions	
For further information see	
Document prepared by	Anonymous collector 1
Document last worked on	14 March 2012, revised by HB 19 July 2012.

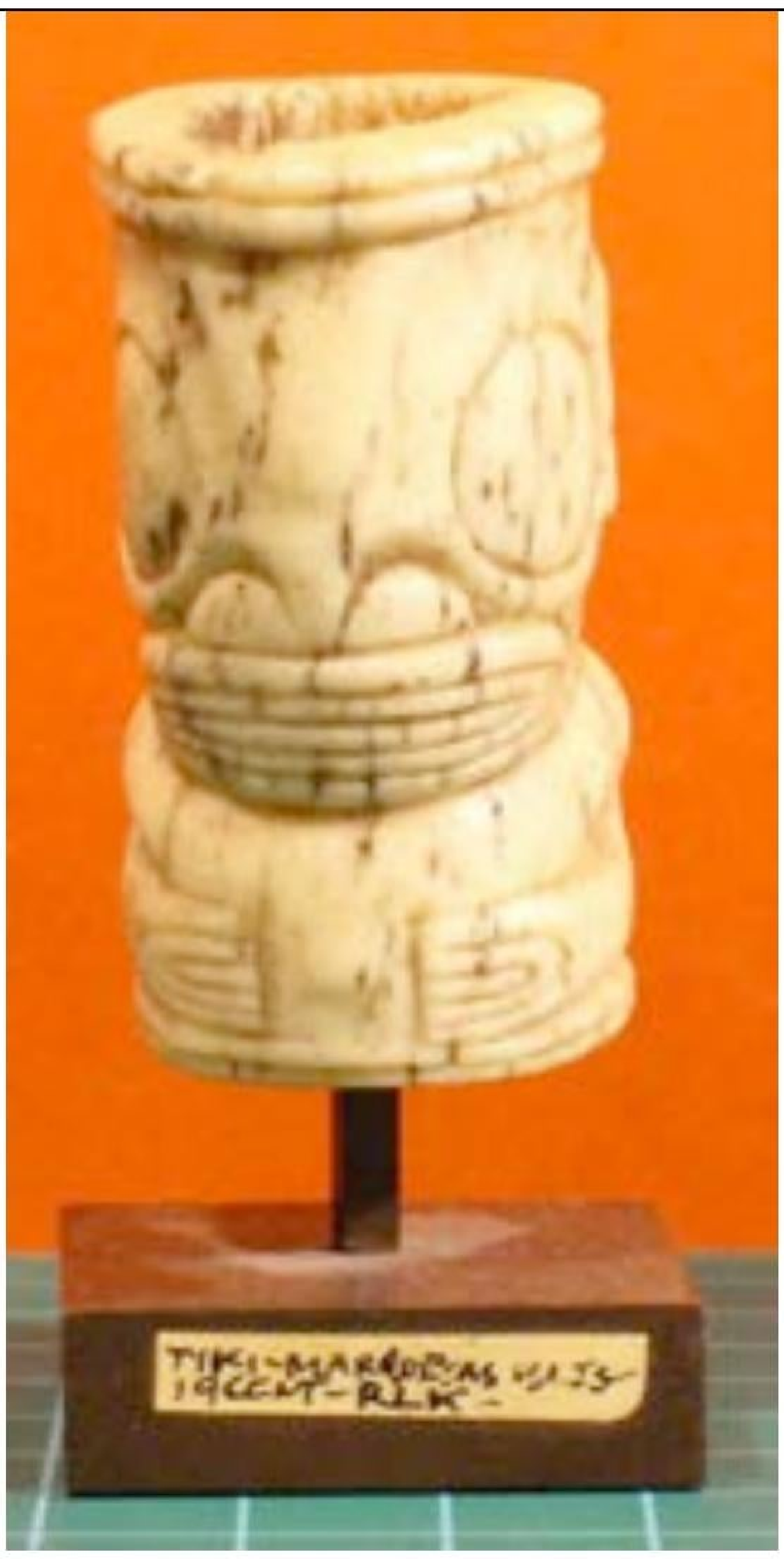
Database of labels and inscriptions on Oceanic artworks in private collections
Oceanic Art Society, www.oceanicartsociety.org.au
The database appears on this website under collections

hberan@btinternet.com

User of the inscription or label	Unidentified Collection WS 280
Picture of the number or label	
Object which carries the number or label	 The top of an Admirality Islands lance
Comments	
Owner of the artwork	Galerie Voyageurs & Curieux (Jean-Edouard Carlier), Paris, in 2012

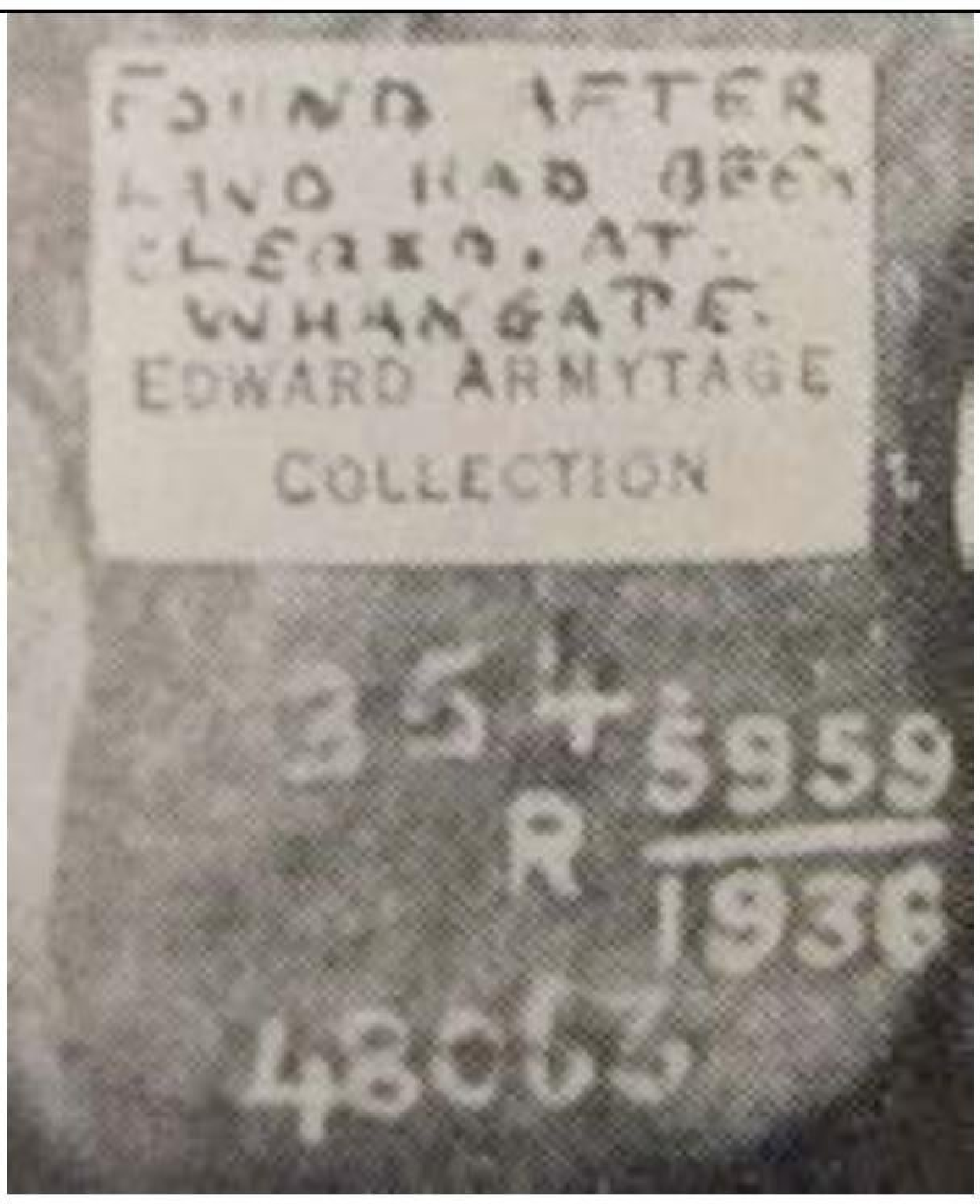
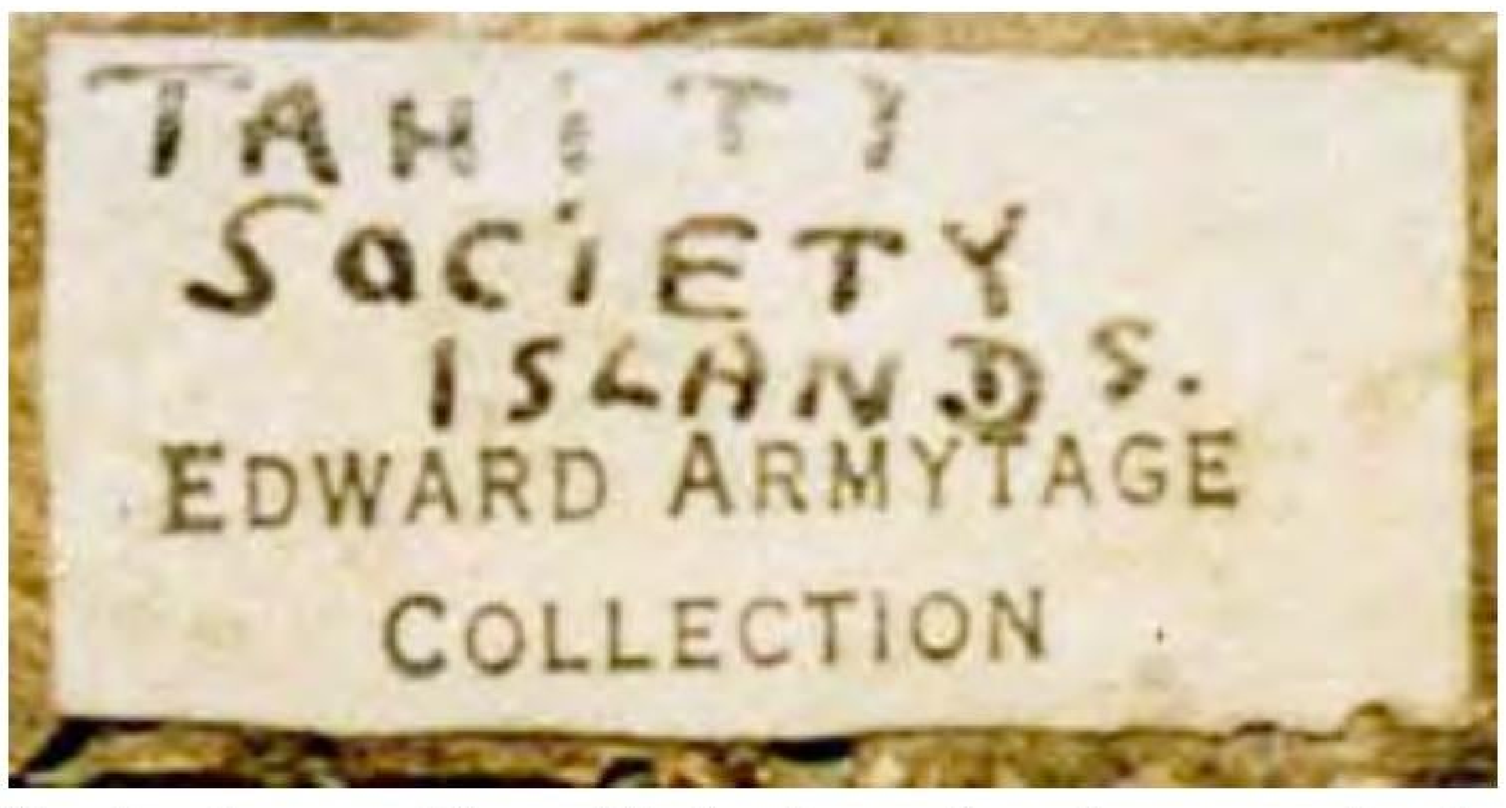
History of the Collection using the number or label	
Research questions	
For further information see	The object is illustrated in *Archipel Bismarck* (2012: 43) published by Galerie Voyageurs & Curieux.
Document prepared by	Harry Beran
Document last worked on	Oct. 3, 2012

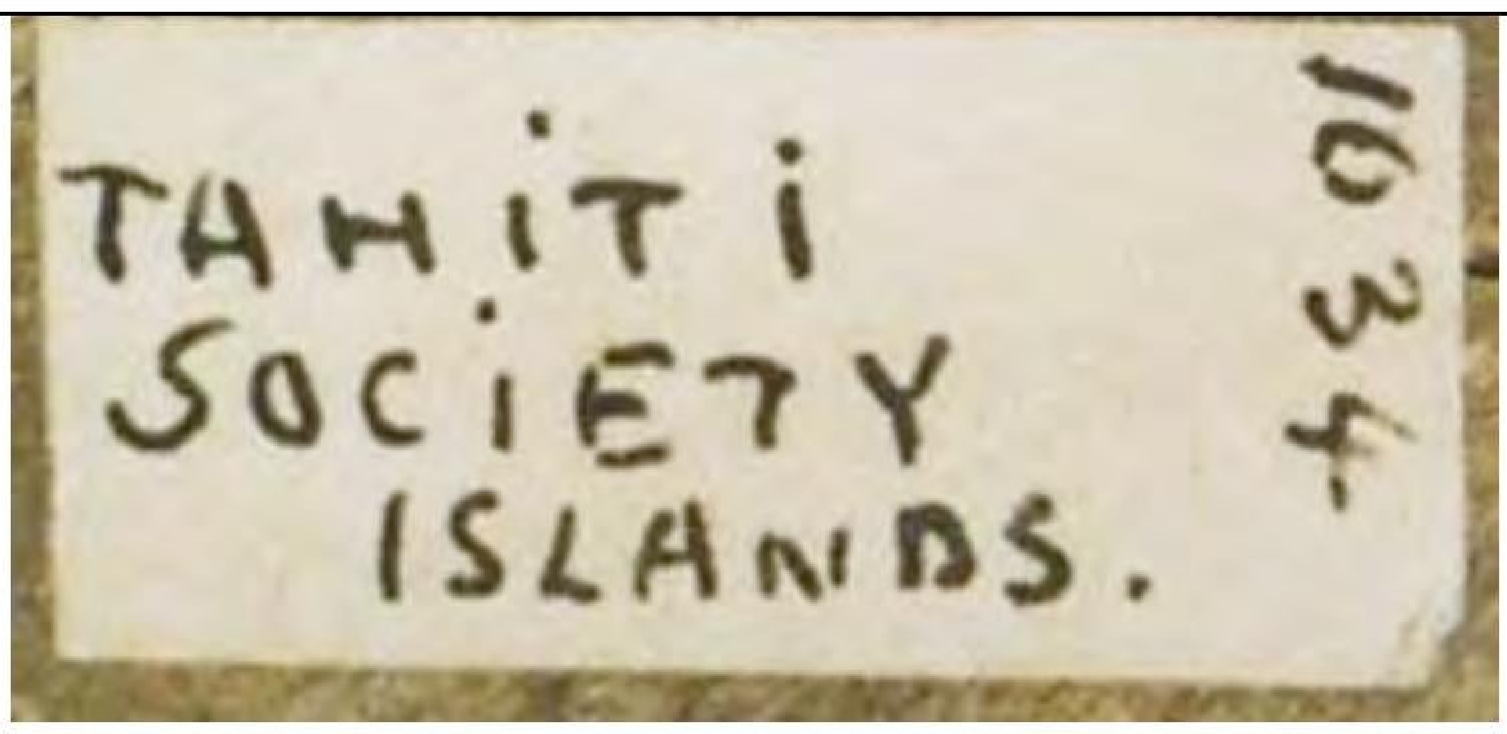
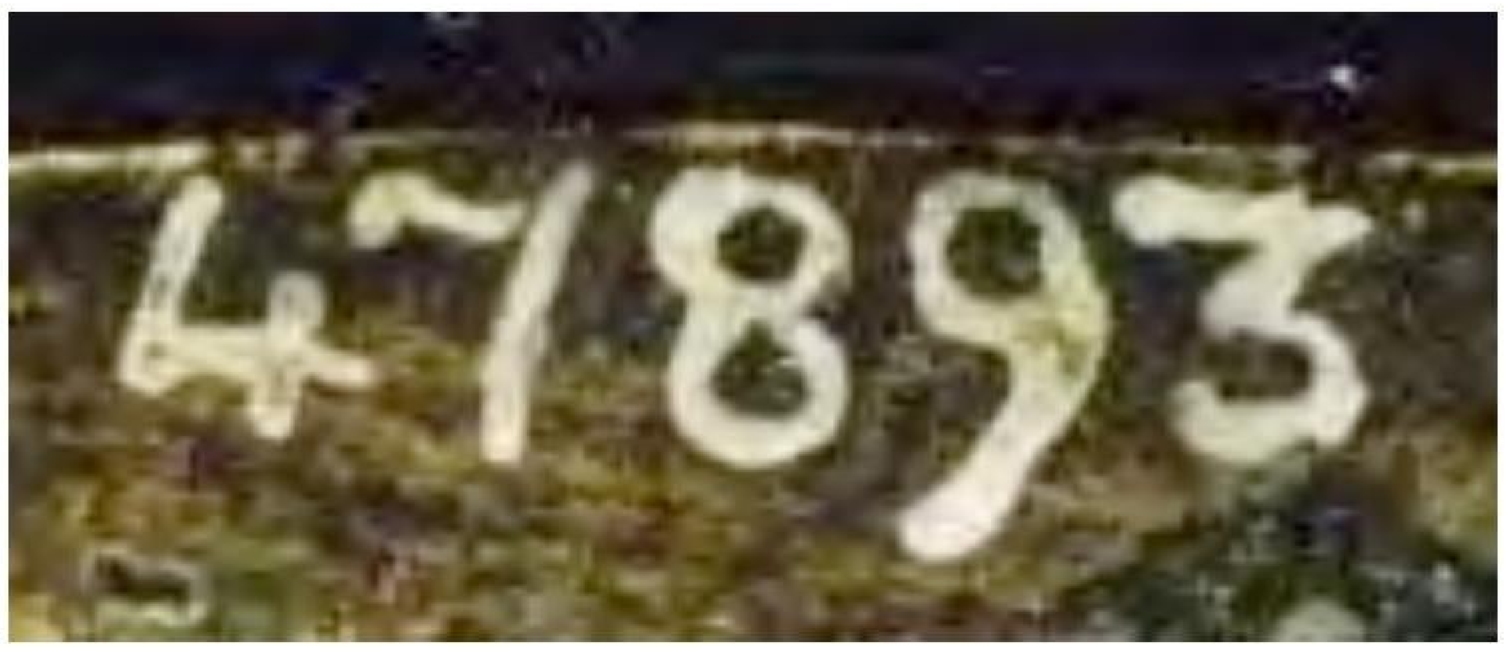
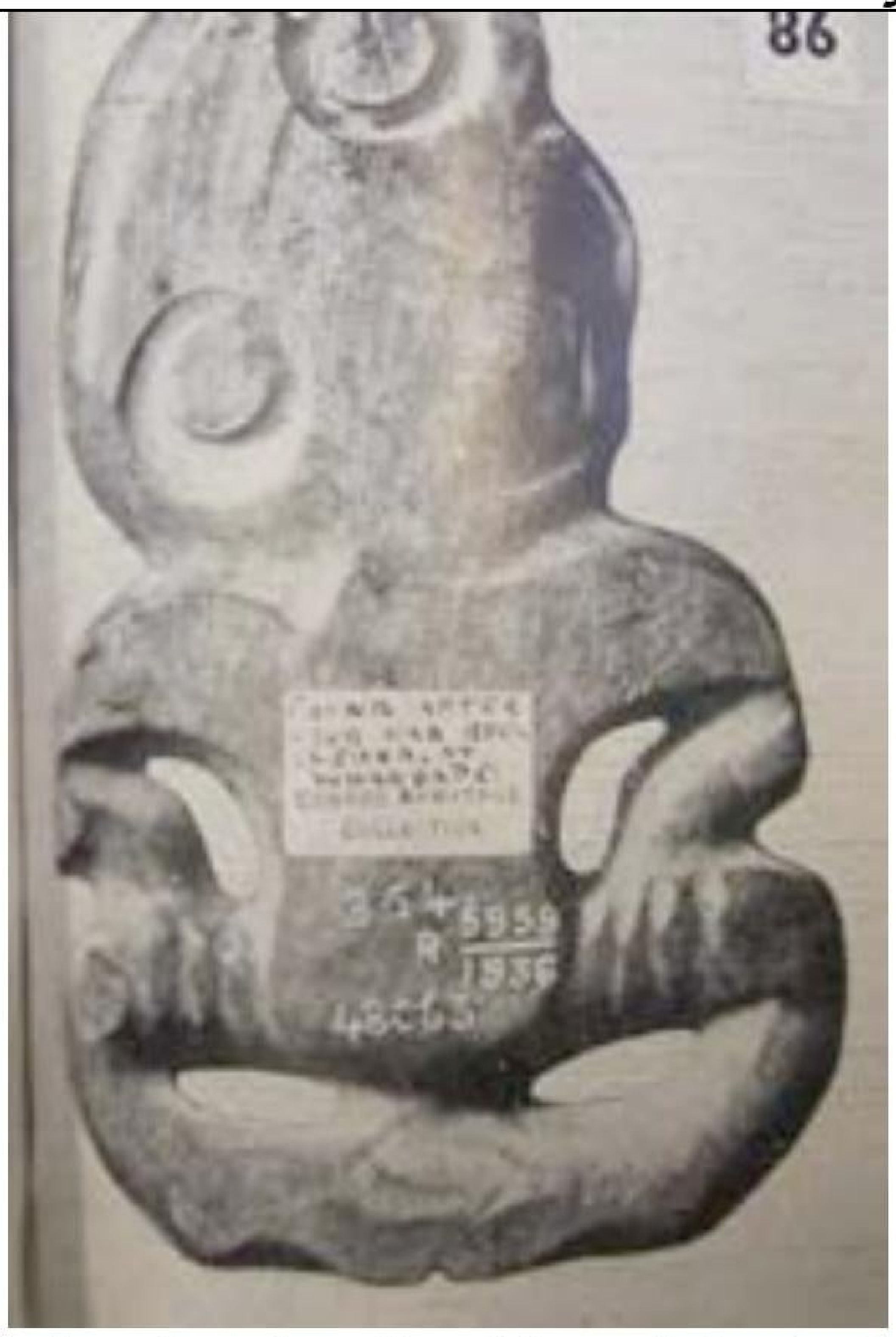
User of the inscription or label	Unidentified Collection RLK
Picture of the number or label	 TIKI-MARQUESAS ISLDS- 19CENT-RLK- The label reads ‘TIKI-MARQUESAS ISL[AN]DS — 19 CEN[TURY] — RLK —‘

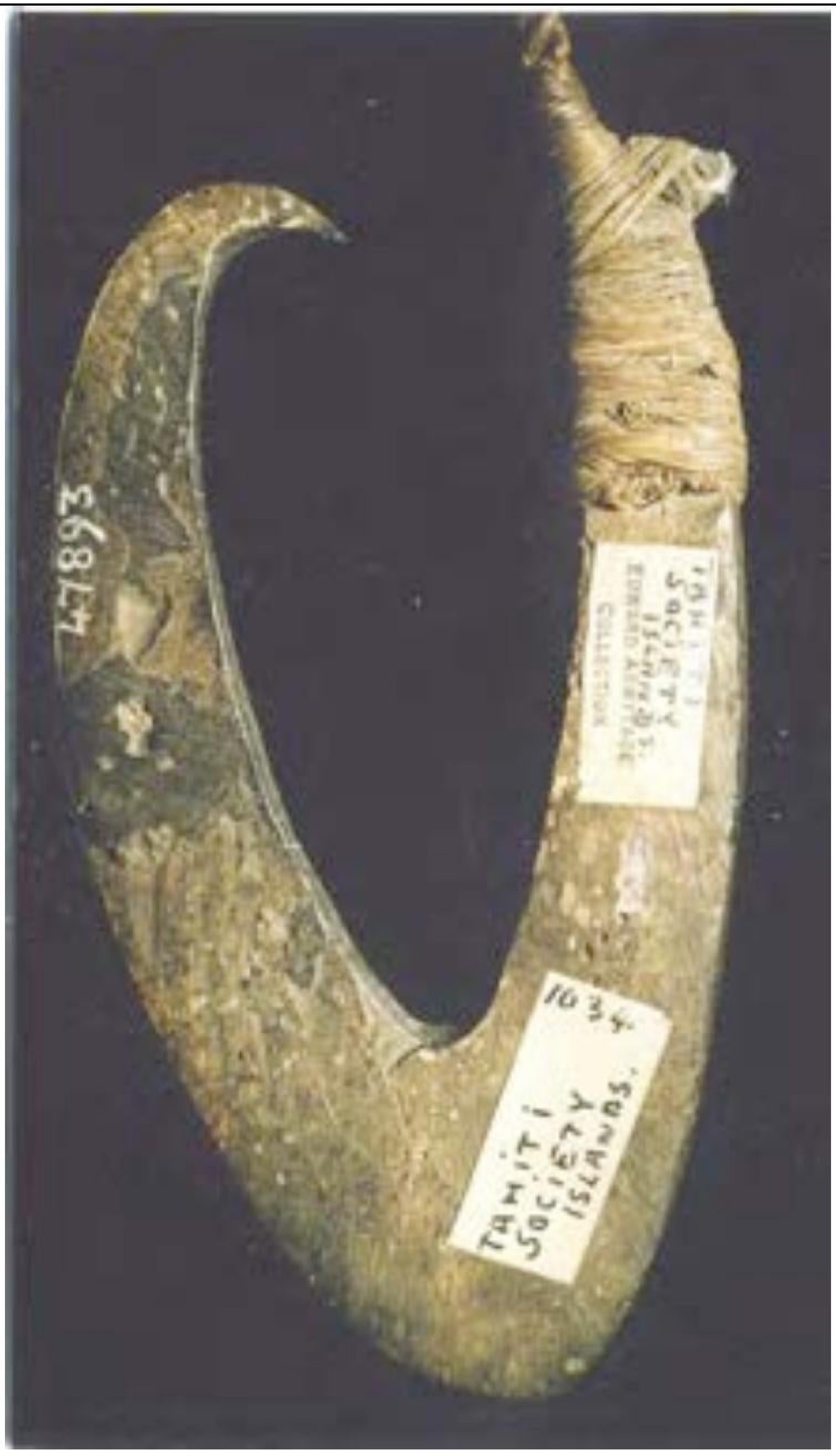
Object which carries the number or label	 Toggle which would have been attached to human hair cordage and attached to a shell trumpet or used as personal adornment (Private Canadian Collector 1, email 3/4/15). 5 cm high. The carving rests on a bronze base which was not illustrated in the Christie's sales catalogue mentioned below.
Comments	Many of the other artworks in the McCarty-Cooper Collection offered by Christie's in 1992 had bases, but none with a label or inscription visible in the sales catalogue.
Owner of the artwork	Private Canadian Collector 1 in 2013. Ex William A. McCarty-Cooper (Christie's New York, May 19th, 1992, Lot 38), ex Douglas Cooper, ex J.J. Klejman.
History of the Collection using the number or label	
Research questions	
For further information see	The Christie's catalogue mentioned above has a long note on William McCarty-Cooper but it doesn't mention anyone whose initials would

	be RLK.
Document prepared by	Harry Beran with information and photographs from Private Canadian Collector 1.
Document last worked on	24 Jan. 2013, 4 april 2015.

LIST 3: IDENTIFIED LABELS

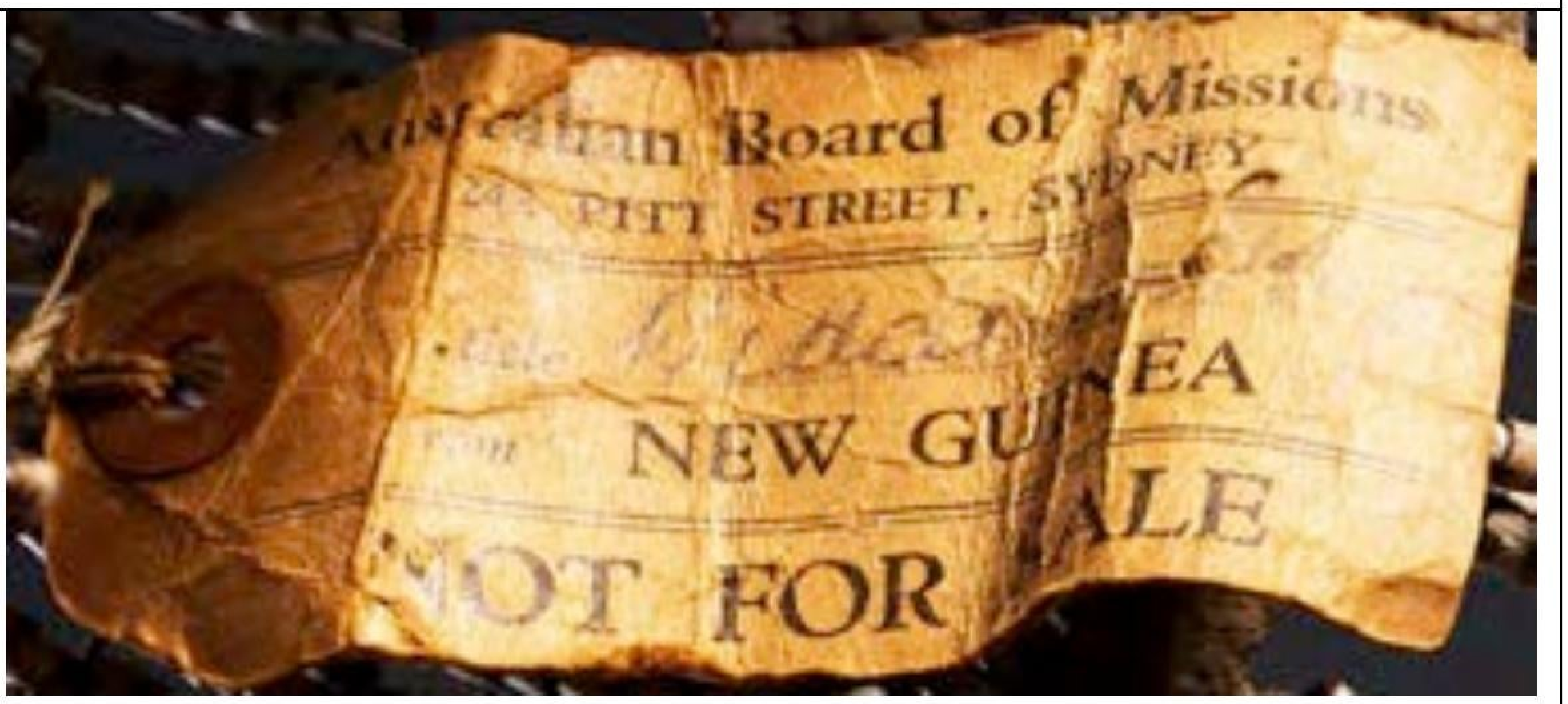
User of the inscription or label	**Edward Armytage** **(1894 – 1946) Collection, Great Britain**
Picture of the number or label	 FOUND AFTER LAND HAD BEEN CLEARED, AT WHANGATE. EDWARD ARMYTAGE COLLECTION 354 R 5959/1936 48063 The label reads ‘Found after land had been cleared at Whangate’ (in handwriting) and ‘Edward Armytage Collection’ in print.  TAHITI SOCIETY ISLANDS. EDWARD ARMYTAGE COLLECTION Label on the fish hook shown below.

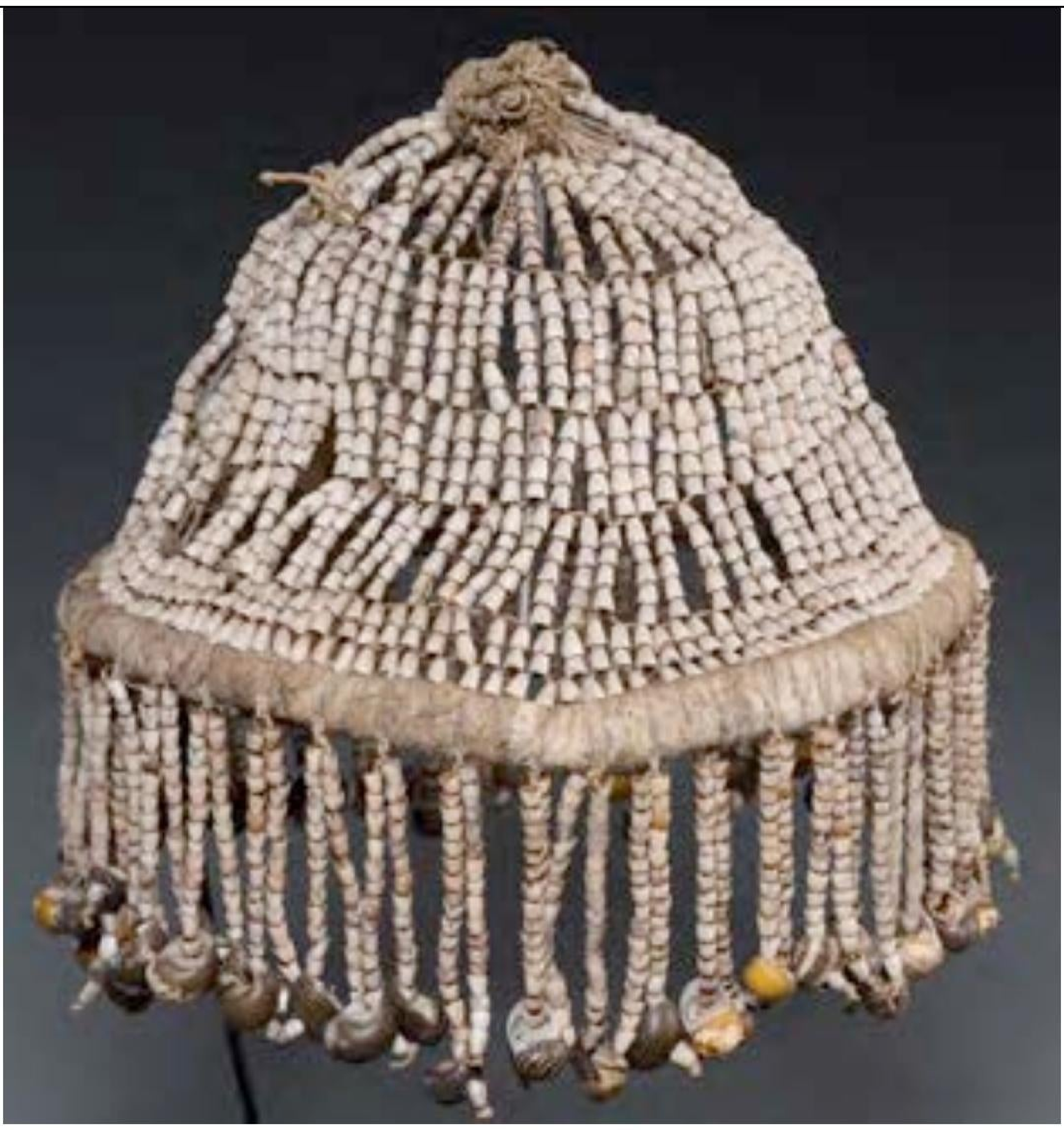
	 TAHITI SOCIETY ISLANDS. 1034 Another label on the fishhook shown below clearly written by the same hand as the above label, presumably Armytage's.  47893 A number inscribed directly on the Tahitian fish hook once in the Armytage Collection.
Object which carries the number or label	 The back of a Maori hei-tiki illustrated in Webster (1948, Fig. 86)

	 47893 TAHITI SOCIETY ISLANDS. EDWARD ARMYTAGE COLLECTION 1034 TAHITI SOCIETY ISLANDS. The Tahitian fishhook once in the Armytage Collection.
Comments	1. According to Webster (1948), Armytage probably had one of the finest private collections of Maori 'jade'. He illustrates 129 Maori 'jade' objects from the Armytage Collection, including 87 hei-tiki. 2. The hei-tiki shown above is the only one with an Armytage label (in fact, with any label) shown in Webster's book. Perhaps this is so, because in only a couple of instances is the back of an object illustrated. 3. The Tahitian fishhook carries two labels, one printed with 'Edward Armytage Collection'. The handwriting on the two labels is the same, presumably Armytage's. One of the two labels carries the number 1034 perhaps written by the same hand as the number 354 on the hei-tiki and this raises the possibility that they are Armytage collection

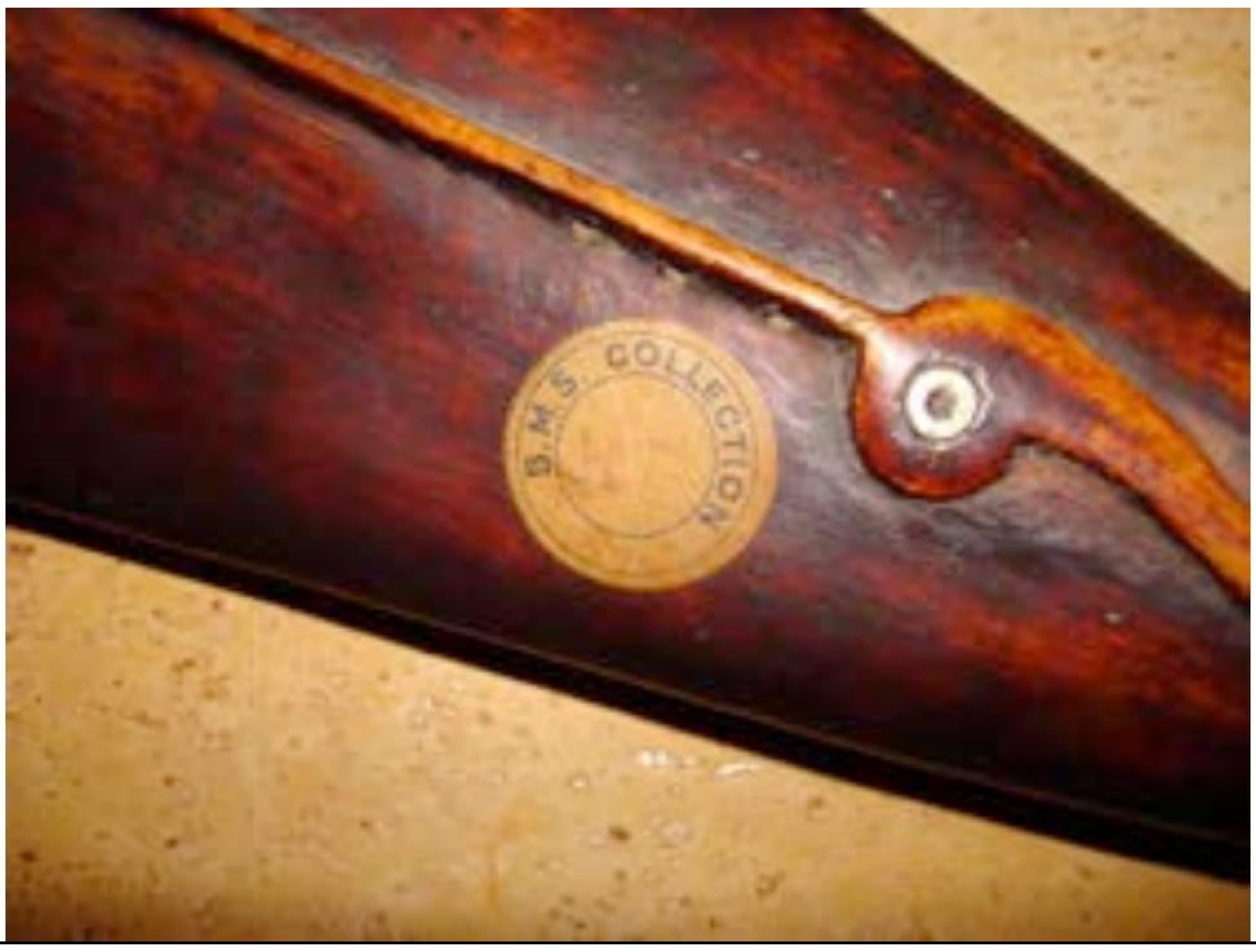
	catalogue numbers. 4. The hei-tiki shows three inscribed collection numbers. As just mentioned the number 354 may be an Armytage Collection catalogue number. For the number R 5959 over 1936 see the document entitled ‘Henry Wellcome collection R 7068 over 1936’, which illustrates other objects with numbers in this style. The number 48063 looks like a W.D. Webster number (cf.) but is much higher than others seen so far. 5. The Tahitian fishhook also carries the number 47893 inscribed directly on it. This number is clearly by a different hand from the number 48063 inscribed on the hei-tiki and a separate document entitled ‘Unidentified Collection 47893’ has been created for it.
Owner of the artwork	1. According to Webster (1948) the hei-tiki was in the Dominion Museum New Zealand in 1948 and presumably is still there. The museum is now called the Museum of New Zealand Te Papa, Wellington. 2. The fishhook is in the Klaus Maaz Collection, Germany, and its other side is published in Blau and Maaz (2012: 278-9). It is the one in the top right-hand corner.
History of the Collection using the number or label	According to Webster (1948, Foreword) most of the Maori ‘jade’ objects illustrated in his book went to the Auckland Museum and Dominion Museum with a few being retained by Webster. Klaus Maaz advises (letter Aug. 16, 2012) that the Tahitian fishhook from the Armytage collection was subsequently owned by Serge Brignoni, before he acquired it himself.
Research questions	Check hei-tiki from the Armytage Collection in the Auckland Museum and Museum of New Zealand Te Papa to see whether some of them have Armytage Collection labels on the back and whether they throw any light on the question whether Armytage placed collection numbers on his objects.
For further	Webster, K. Athol. 1948. *The Armytage*

information see	*Collection of Maori Jade*. London: Cable Press.
Document prepared by	Harry Beran. I’m grateful to Daniel Blau for mentioning Webster’s book to me and to Klaus Maaz for photographs and information provided by him.
Document created and last worked on	24 August 2012, 3 April 2015.

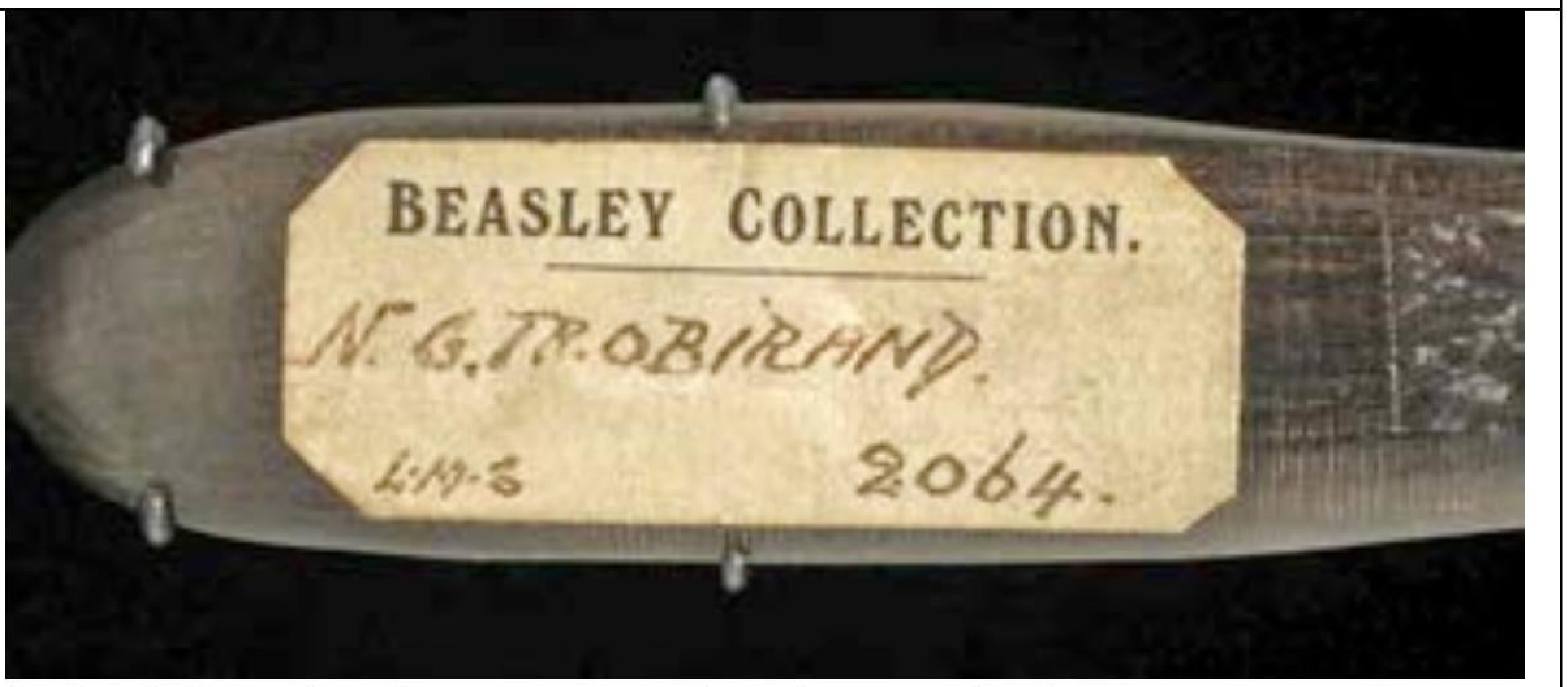
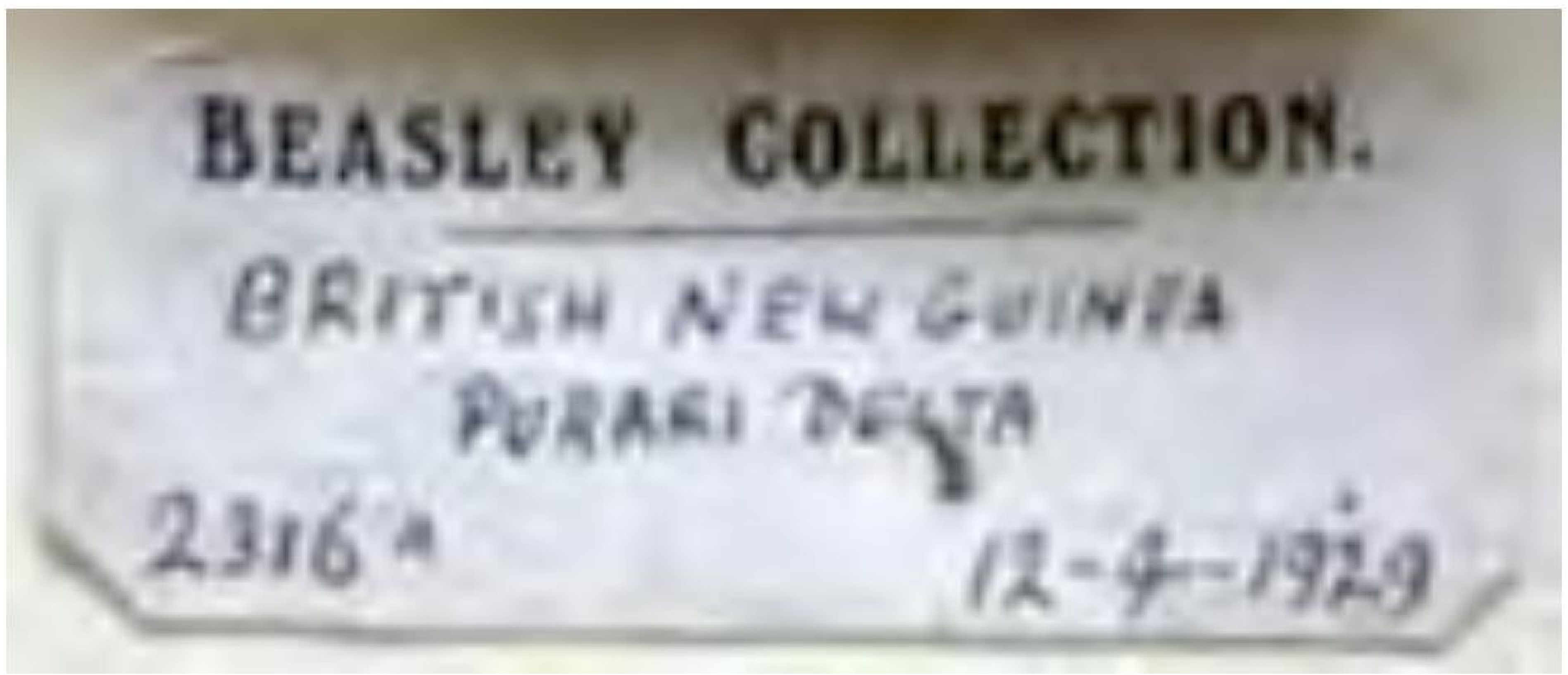
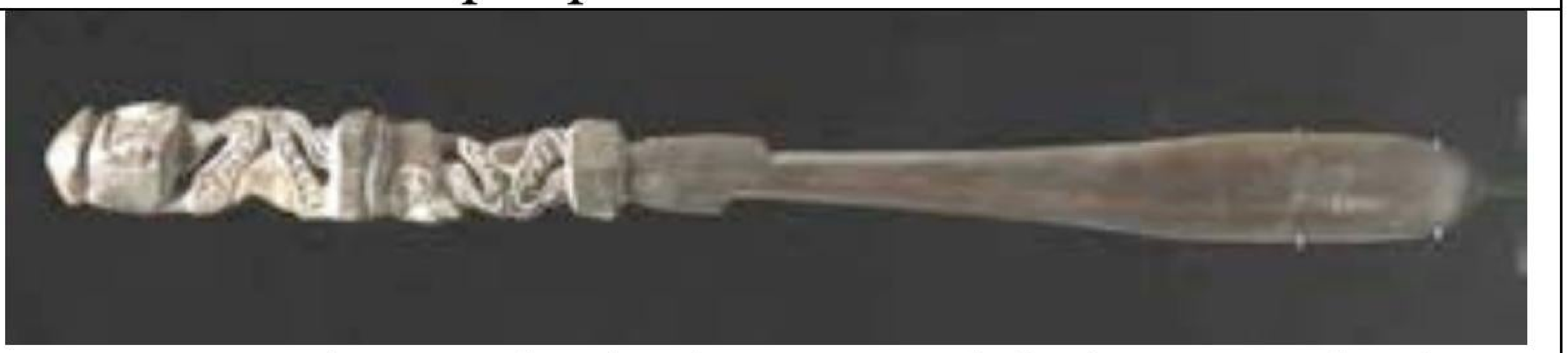
User of the inscription or label	Australian Board of Missions Collection
Picture of the number or label	 Australian Board of Missions 242 PITT STREET, SYDNEY NEW GUINEA NOT FOR SALE The label indicates the Australian Board of Missions was located at 242 Pitt Street, Sydney, when the label was printed.

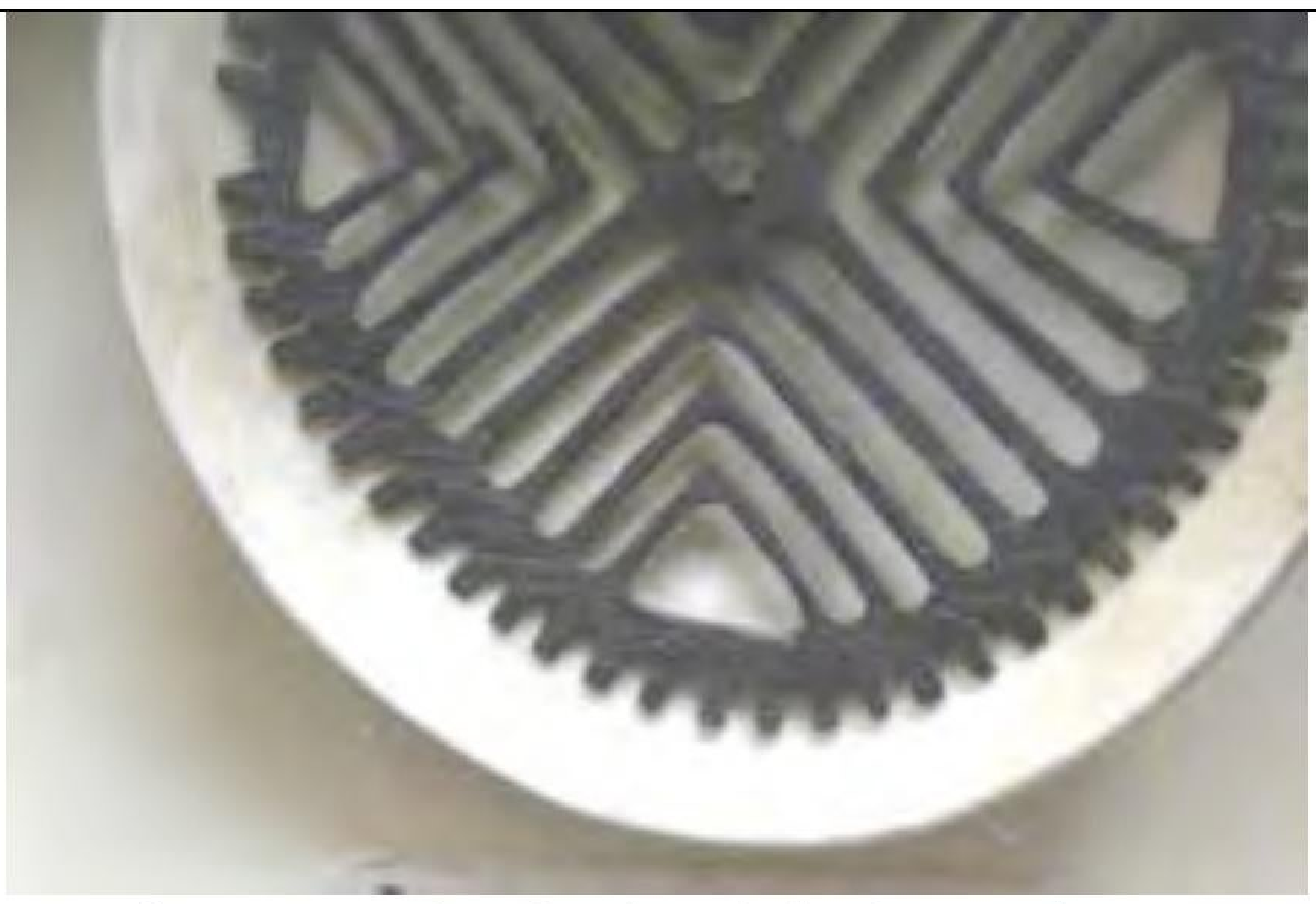
Object which carries the number or label	 Widow's cap, Collingwood Bay, Papua New Guinea
Comments	The label is attached on the inside of the cap.
Owner of the artwork	Michael Hamson in Nov. 2013
History of the Collection using the number or label	- According to the website of the National Library of Australia 'The women's auxiliary to the Australian Board 0f Missions. (1910-)', the A.B.M., was formed in 1850 'with the aim of converting the indigenous peoples of the islands around Australia to the Anglican faith'. According to another website of the National Library, the Australian Board of Missions became the Anglican Board of Missions – Australia and the latter is still in existence in 2013. - There is no mention of the A.B.M. having a collection of Pacific artworks, as is implied by the label reading 'NOT FOR SALE'.
Research questions	Ask the Anglican Board of Missions whether the A.B.M did indeed have a collection of Pacific artworks and, if so, when it was dispersed. Also whether members of the A.B.M. had a policy of collecting Pacific artworks to sell in financial support of the Board.

For further information see	
Document prepared by	Harry Beran with photographs from Michael Hamson
Document last worked on	9 Nov. 2013

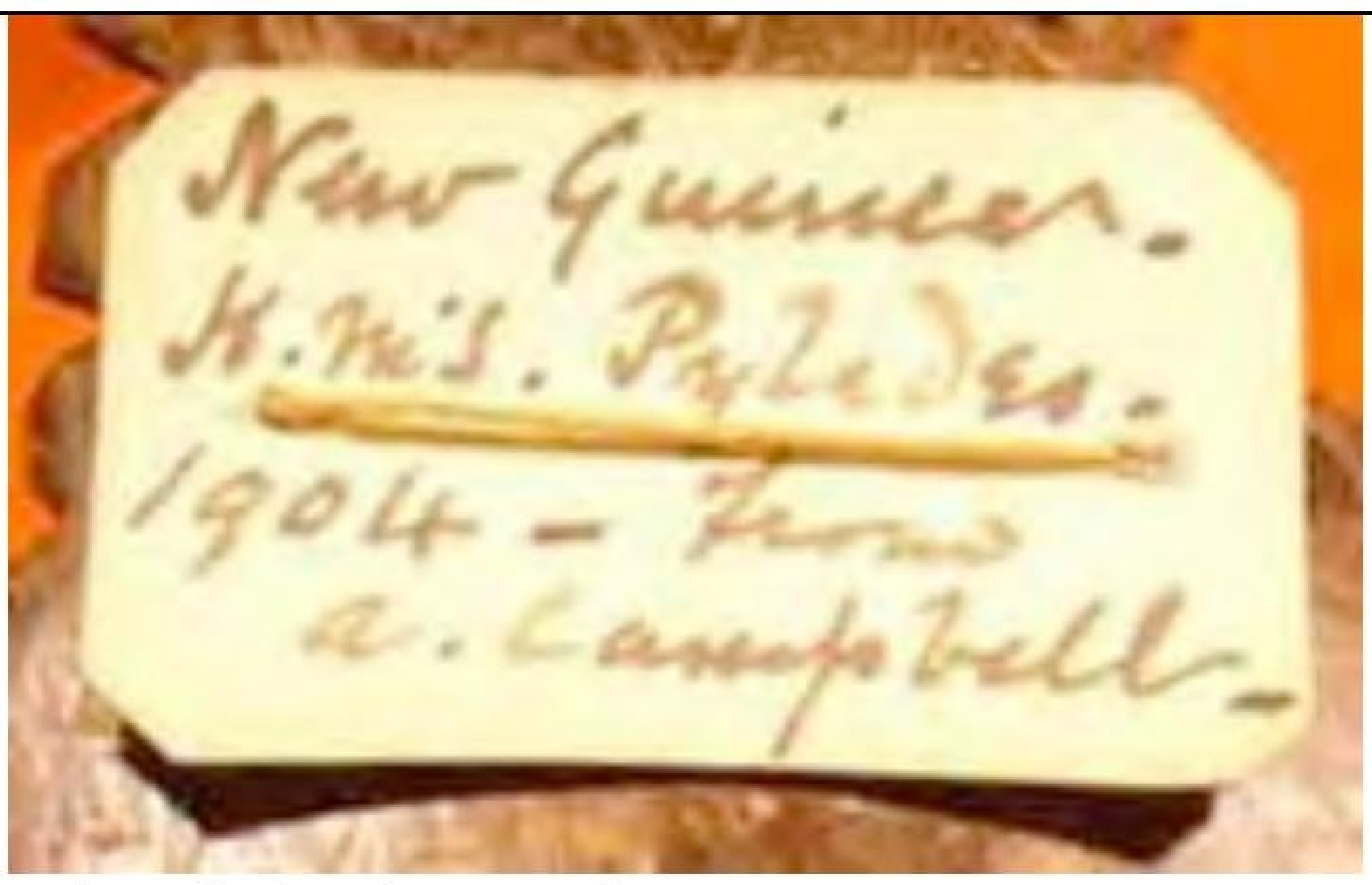
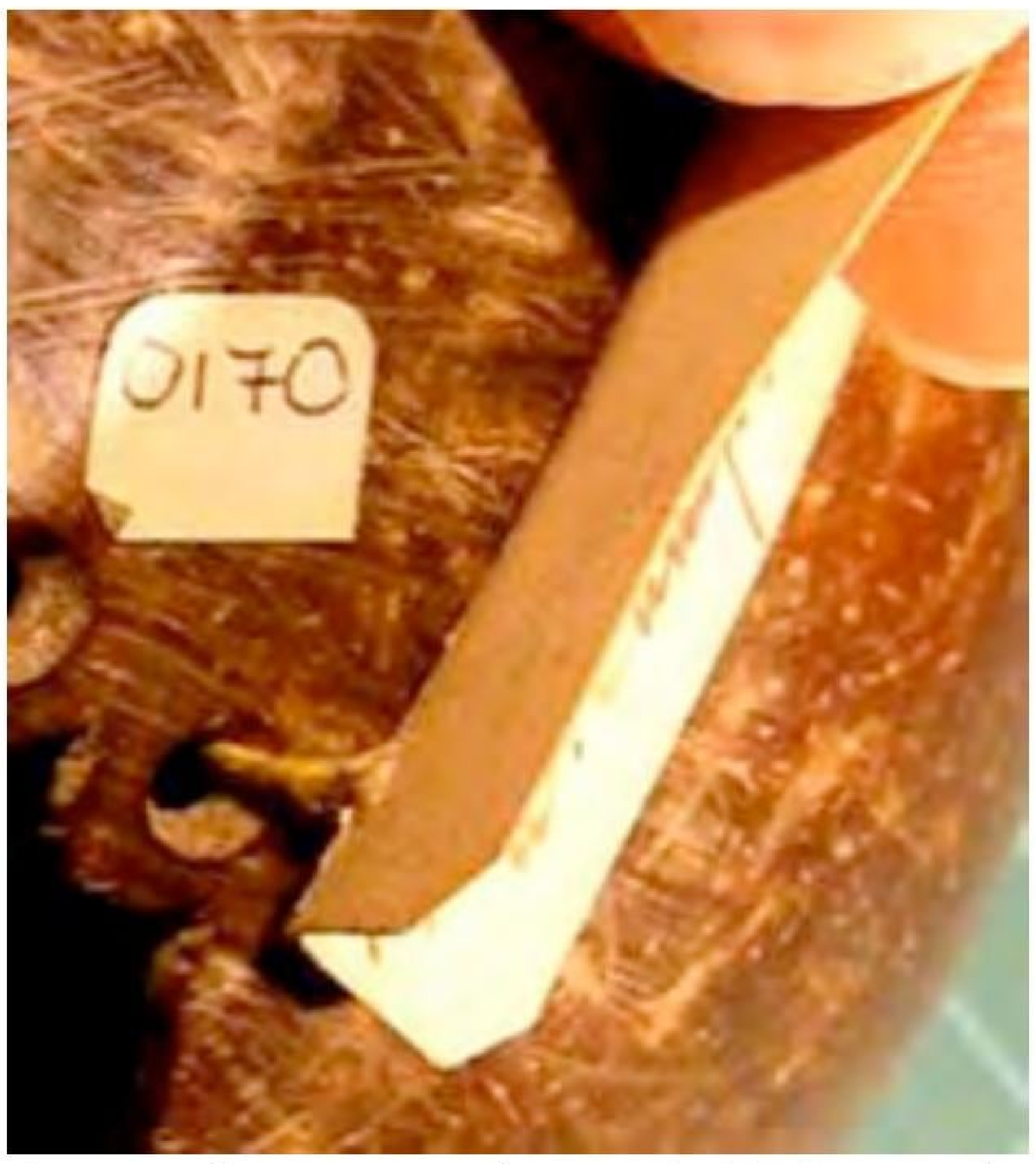
User of the inscription or label	**Baptist Missionary Society collection (subject to confirmation)**
Picture of the number	
Object which carries the number	A Solomon islands (Makira) Roromaraugi club/shield
Comments	There is a round label reading: 'B.M.S. Collection' and in faint ink: 'HT 1574'. B.M.S. may stand for the Baptist Missionary Society (J. Harding personal communication, 27/04/2011). However, it is unclear whether the Baptist Missionary Society was present in the Solomon islands.
Owner of the artwork	Private collection 1, 1980-2012
History of the Collection	Unknown
Research questions	From which collection is it? Does a collection from the Baptist Missionary

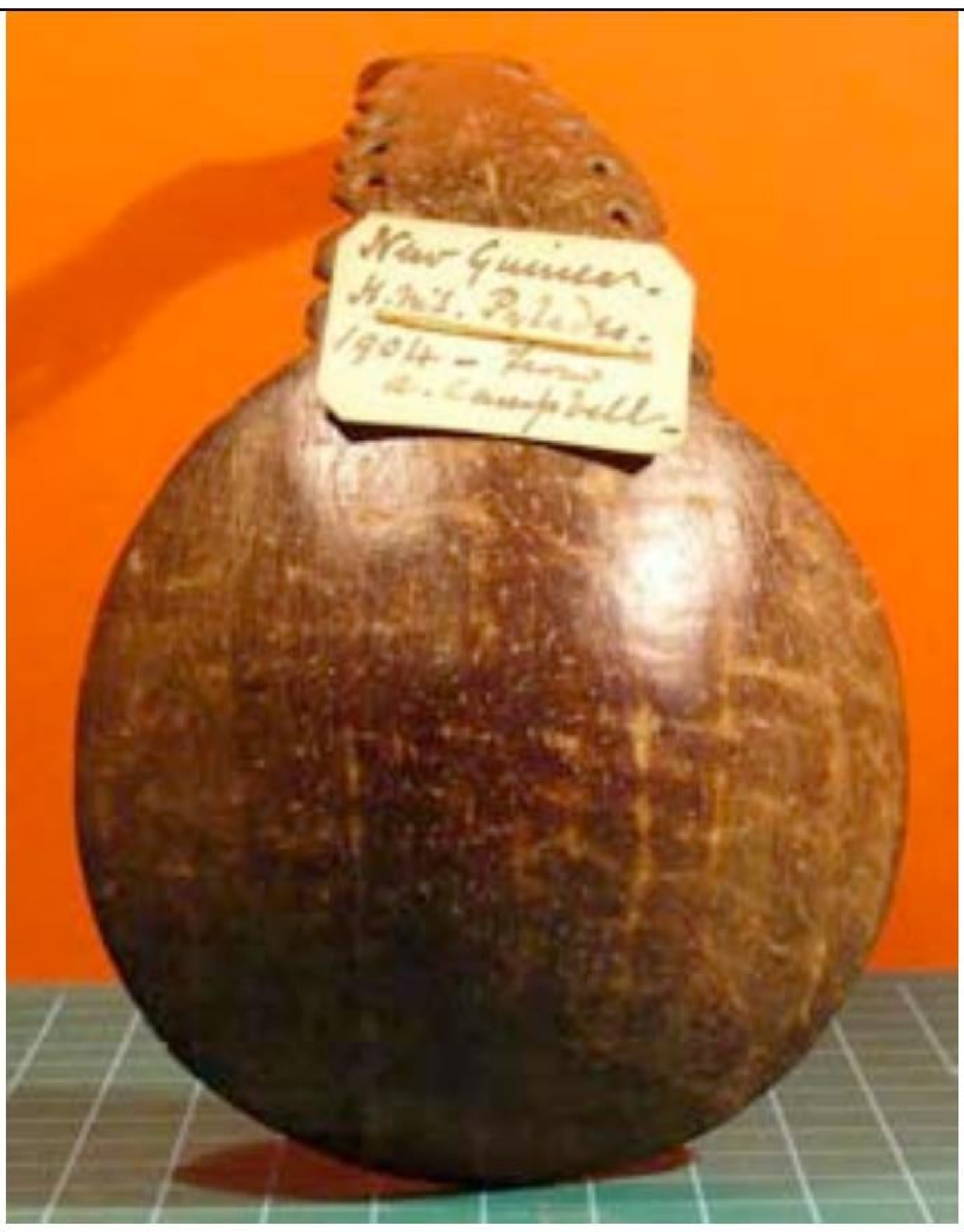
	Society still exist in the UK?
For further information see	
Document prepared by	Anonymous collector 1, edited by HB
Document last worked on	25/07/2012

Collection using the label	**HARRY G. BEASLEY (1881-1939), UK**
Picture of the label	 BEASLEY COLLECTION. N.G. TROBIRAND. L.M.S 2064. Label for the lime spatula shown below  BEASLEY COLLECTION. BRITISH NEW GUINEA PURARI DELTA 2316 A 12-4-1929 Label for the kapkap shown below
Object which carries the number	 Lime spatula to which the upper label is attached

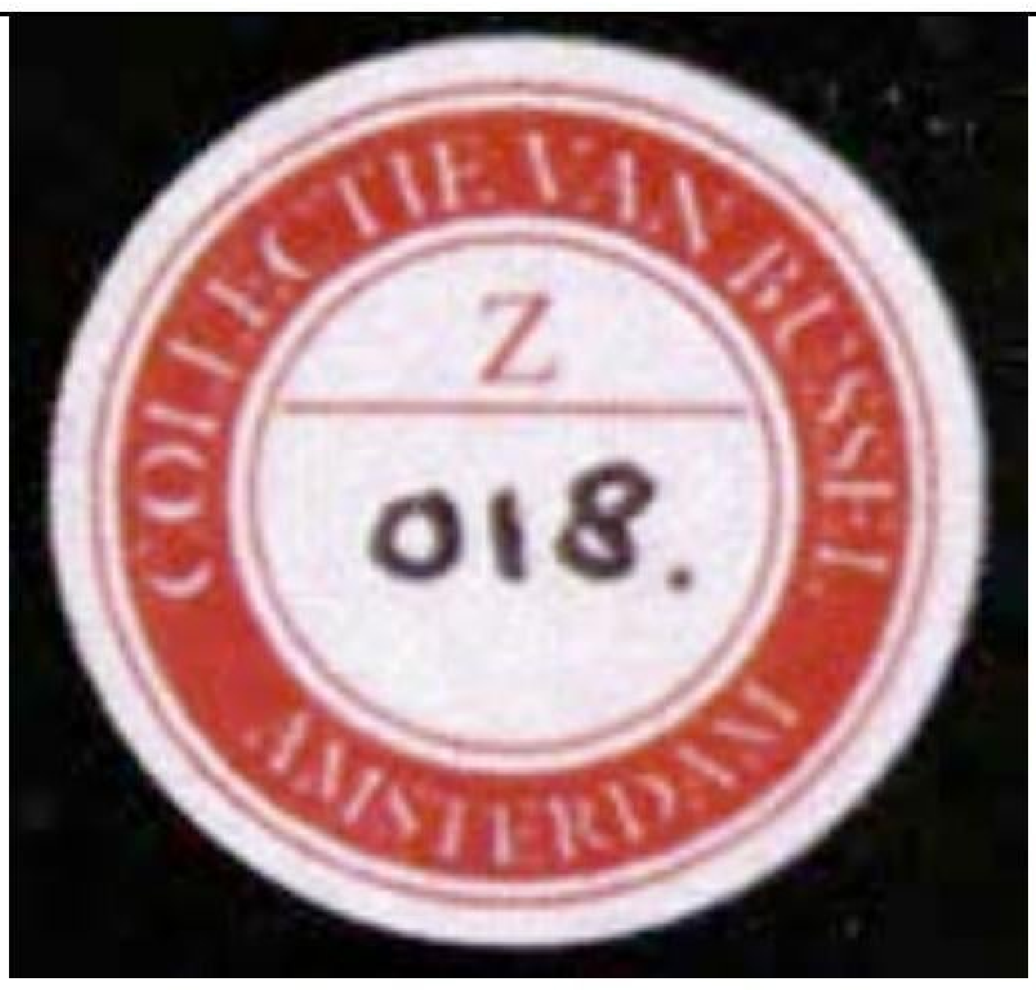
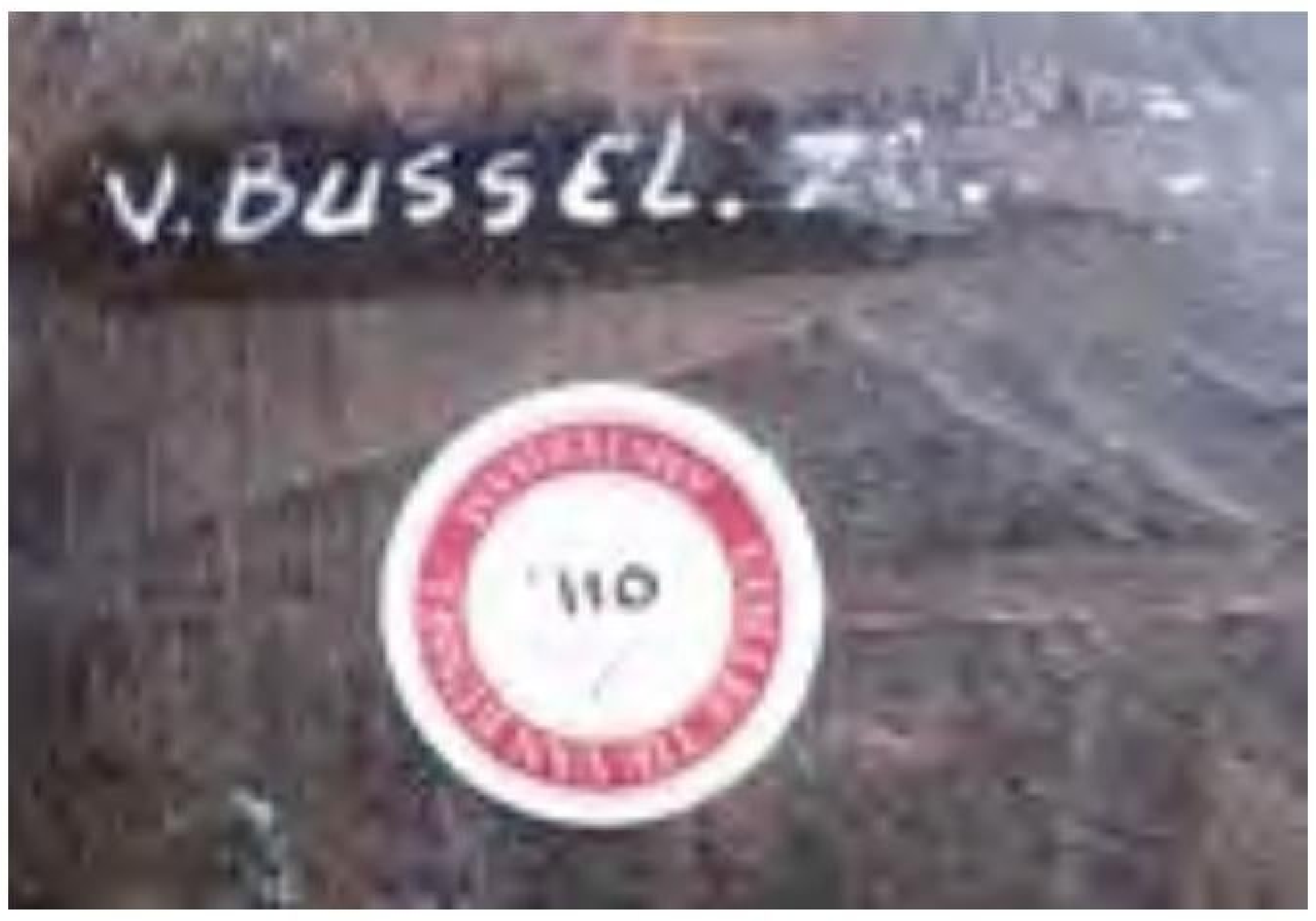
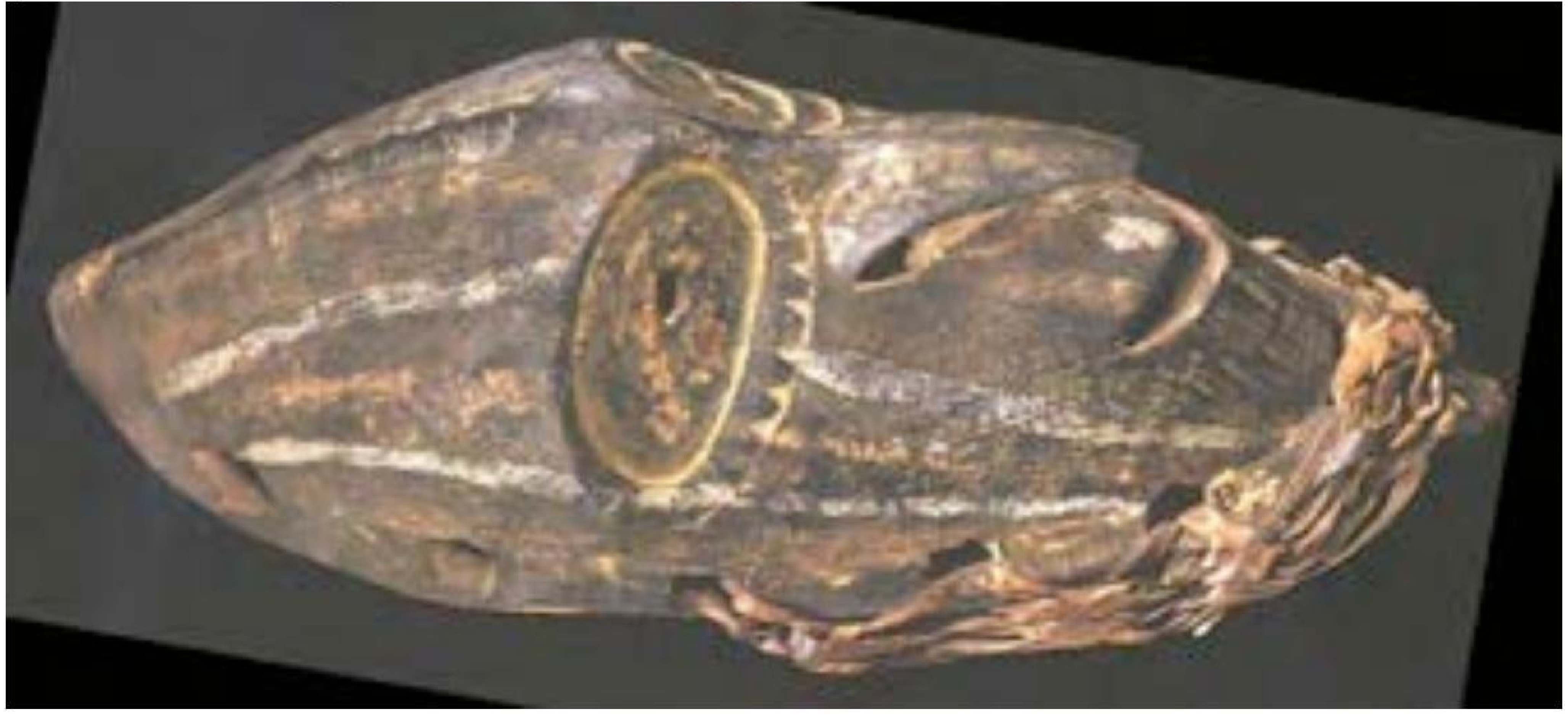
	 Kapkap to which the label reading in part 'Purari Delta' was attached. Loed van Bussel comments that the kapkap is in fact from the Motu area of the south coast of Papua New Guinea.
Comments	- Beasley formed one of the largest private collections of tribal art between 1895 and 1939, comprising more than 10 000 objects. From 1928 to 1939 he operated the private Cranmore Ethnographical Museum at Chislehurst, Kent (Carreau 2010). - The Centre for Anthropology, British Museum, has a copy of Beasley's catalogue of his collection. - Beasley labels in other styles are shown in the British Museum on line catalogue for some items; for example, Oc1944,02.2094 (also shows inscription on the back of the label) and Oc1944,02.441.
Owner of the artwork	The spatula is llustrated in Hamson & Aldridge (2009: 36), ex John and Marcia (Jolika) Friede Collection, ex Harry Beran Collection (HB 191). The kapkap is in the van Bussel Collection (Z 142).
History of the Collection	The collection was dispersed after Beasley's death in 1939. Much of it went to six British Museums and some of it was sold at the Palmeira Auction Room in Hove, England, on March 3, 1975 with an illustrated catalogue (Carreau 2010).
Research questions	
For further information see	Regarding Beasley, see Waterfield & King (2006: 79-91) and Carreau (2010).
Document prepared by	Harry Beran with information and a photograph (IMG_6470) from Loed van Bussel regarding the

	kapkap.
Document last worked on	15 Nov. 2012

User of the inscription or label	**Captain Borrett Collection**
Picture of the number or label	 The label reads 'New Guinea. H.M.S. Pylades. 1904 — From A. Campbell.'  A sticker reading 0170 and written by Barbara Harding is placed under the larger label shown above.

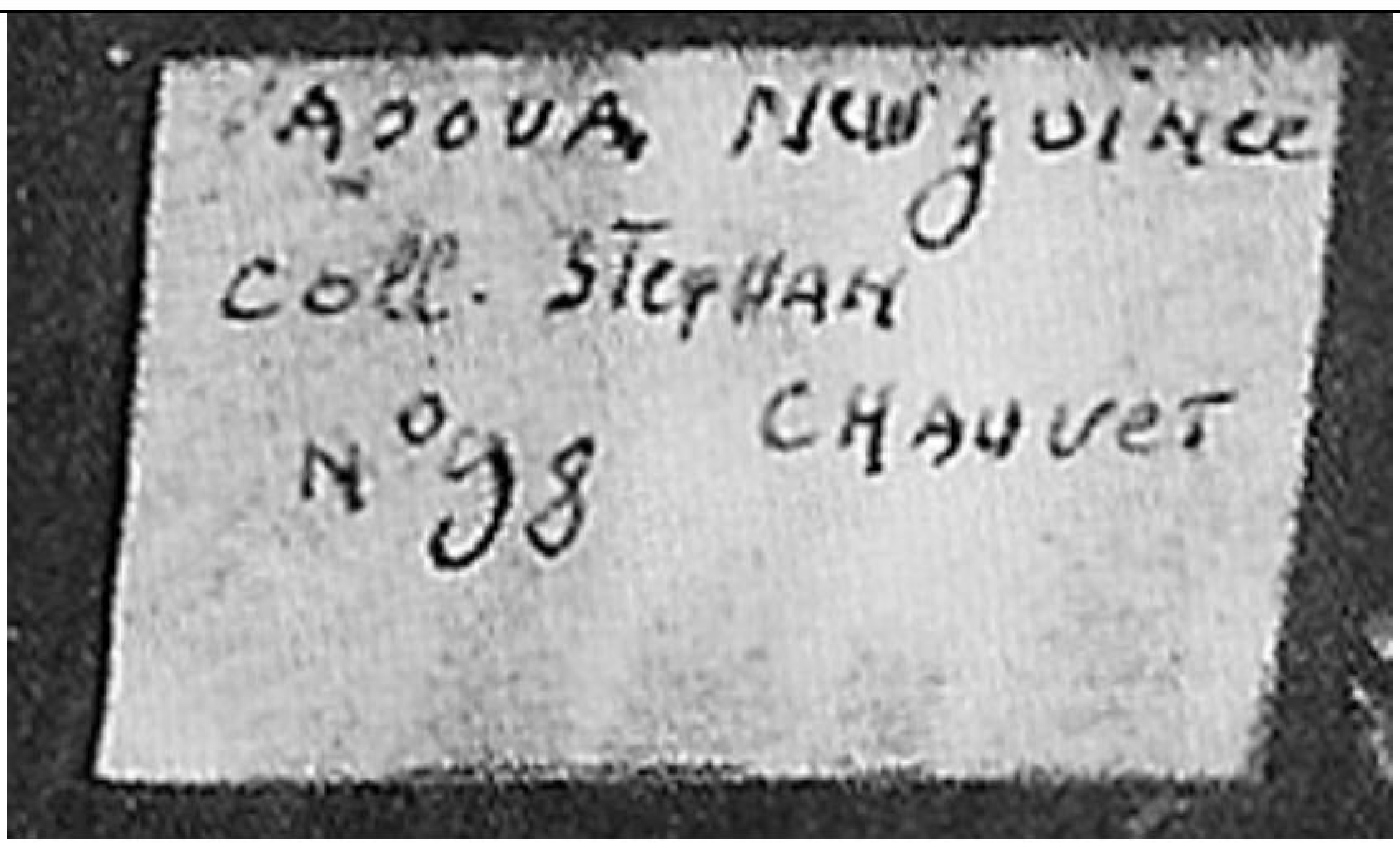
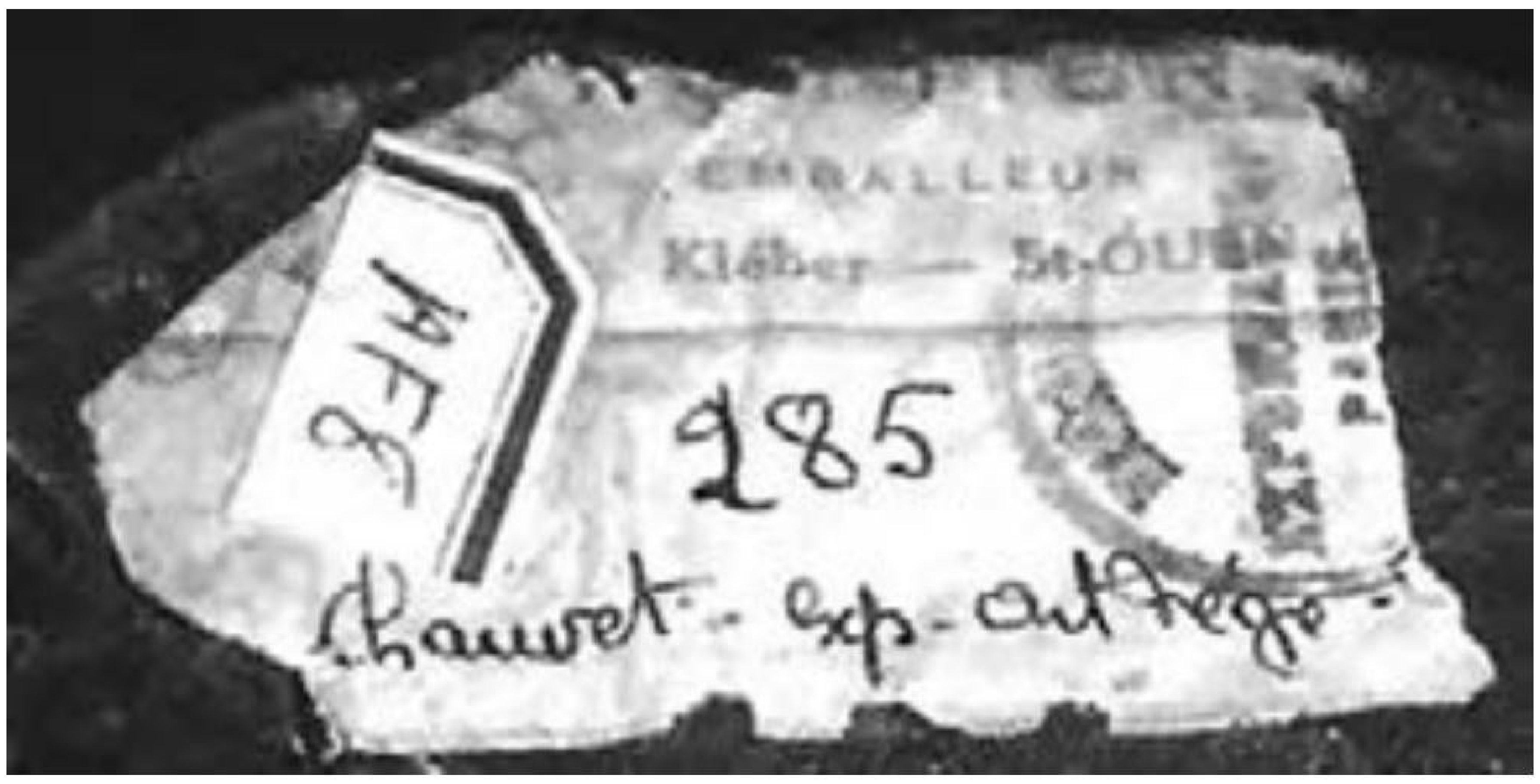
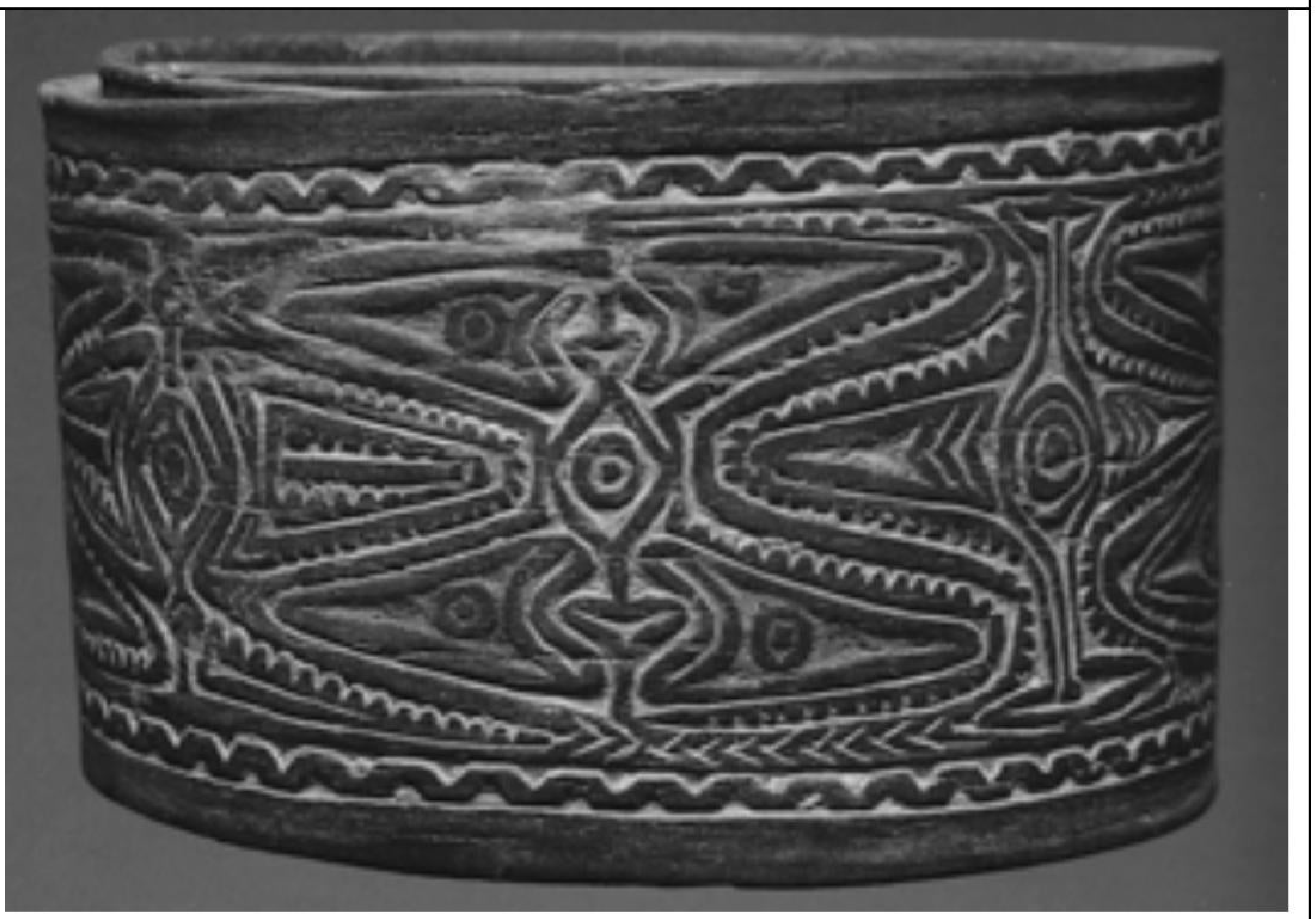
Object which carries the number or label	 New Guinea. H.M.S. Pylades. 1904 – from A. Campbell. A New Guinea scoop. 13 cm.
Comments	Barbara Harding advises (email 25 Jan 2013) that Julian Harding bought it in 1987. Barbara writes that 'it was part of the collection of Surgeon Captain Borrett HMS Pylades 1902-1904'. According to the internet, there have been seven ships called H.M.S. Pylades. One of these was launched in 1884, commenced service on the Australia Station between 1894 and 1905, and was sold for breaking up in 1906. It is the only of the seven ships listed that could have visited New Guinea in 1904.
Owner of the artwork	Private Canadian Collector 1 in 2013, ex Julian and Barbara Harding (cf.)
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Canadian Collector 1 and further information from Barbara Harding.

Document created	25 Jan. 2013, revised 3 April 2015

User of the inscription or label	**Van Bussel Collection, Amsterdam**
Picture of the number or label	  **The label on the left:** The printed text around the top of the label reads in Dutch ‘COLLECTIE VAN BUSSEL’ (COLLECTION VAN BUSSEL). The Z on the label stands for Zuidzee (South Seas) and van Bussel uses red labels for objects from there. (Blue labels with an A are used for objects from Africa and green labels with an I for objects from Indonesia. **The inscription on the right:** Loed comments that ‘there are objects from our collection . . . with writing in either white or black ink without or with the sticker’. This inscription appears on the base of a korwar figure (email April 10th, 2012).
Object which carries the number	 The mask which carries the label inscribed Z 018.
Comments	
Owner of the artwork	The mask: Galerie Meyer in 2012 (Photograph after *Early Oceanic Art & Archaic Eskimo Art* by Anthony JP Meyer, catalogue for the 2012 Maastricht *Tefaf*.)
History of the	

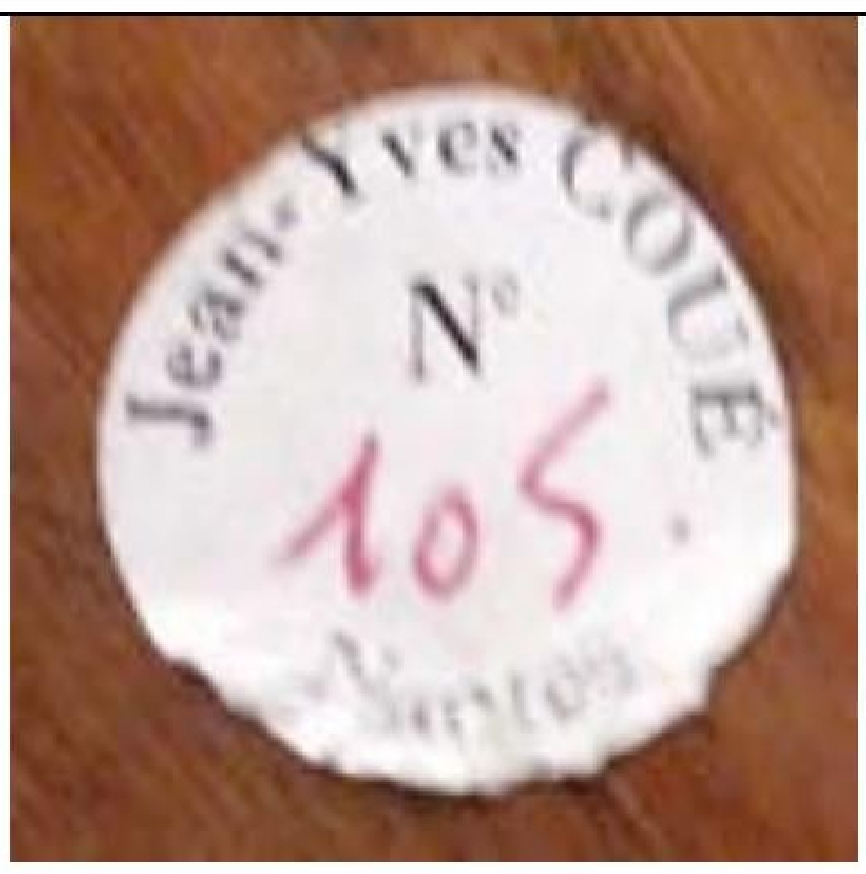
Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Loed van Bussel
Document last worked on	14 July 2012

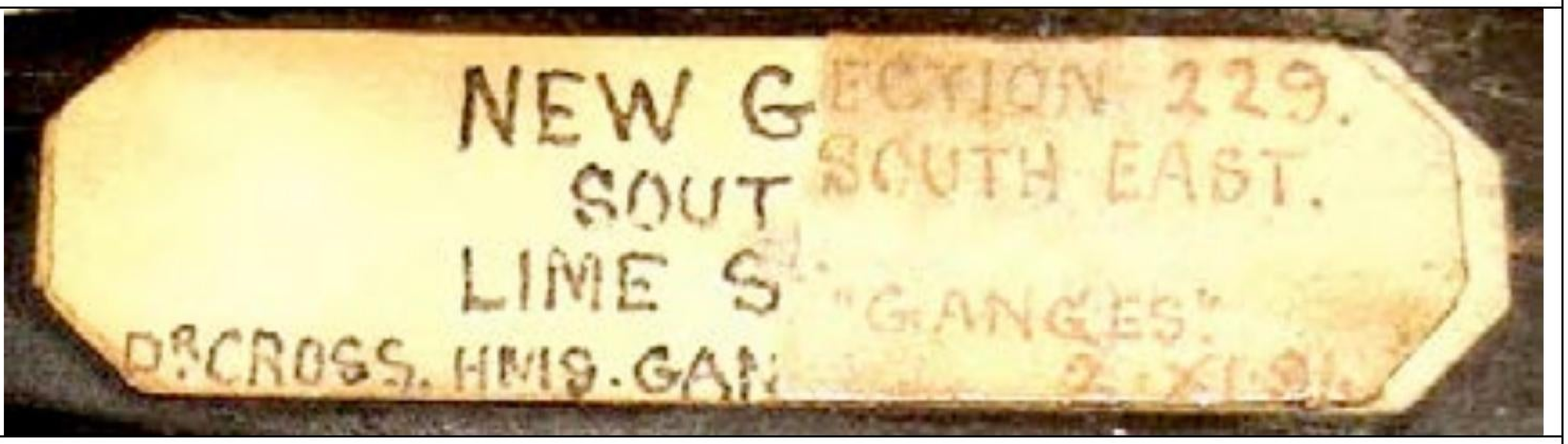
User of the inscription or label	Stephan (also Stephen) Chauvet (1885-1950) Collection Stephen Chauvet Photograph of Stephan Chauvet, reproduced courtesy of Christie's Paris from the catalogue *Force Et Présence*, Christie's Paris, 11 Dec. 2014, Lot 52.

Picture of the number or label	 APOUA NOUGUINEE coll. STEPHAN No 98 CHAUVET Label pasted on the inside of the Papuan Gulf bark belt shown below. The first line reads ‘PAPOUA NOU GUINEE’  EMBALLEUR Kléber — St-OUEN MF8 285 Chauvet - exp. art nègre Label pasted on the base of an African sculpture offered by Christie’s Paris on 11 Dec. 2014, Lot 52. The hand-written inscription on the label may be by Chauvet, which would make the object Nr 285 in his collection.
Object which carries the number or label	 Papuan Gulf bark belt which carries the first label shown above on the inside.

Comments	1. Stephan Chauvet is well known for his books *Les Arts Indigénes Nouvelle-Guinée* (1930) and *L'Ile de Pâques* (1935). 2. He published some pieces from his own collection in *Les Arts Indigénes Nouvelle-Guinée*, for example item 165, but did not note the collection number of these pieces.
Owner of the artwork	Michael Hamson offered the Papuan Gulf bark belt in Paris in 2014 (cf. Michael Hamson, 2014, *Oceanic Art Paris 2014*, Nr 45.
History of the Collection using the number or label	
Research questions	1. What happened to Chauvet's collection after his death? 2. Is there a catalogue of his collection? 3. Is the handwriting on the second label shown above Chauvet's? Susan Kloman (email 24 Nov 14) advises that the Museum of Modern Art, New York, has correspondence from Chauvet in its archive relating to a 1935 exhibition but this can be examined only in person.
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 Nov. 2014, revised 10 Dec. 2014

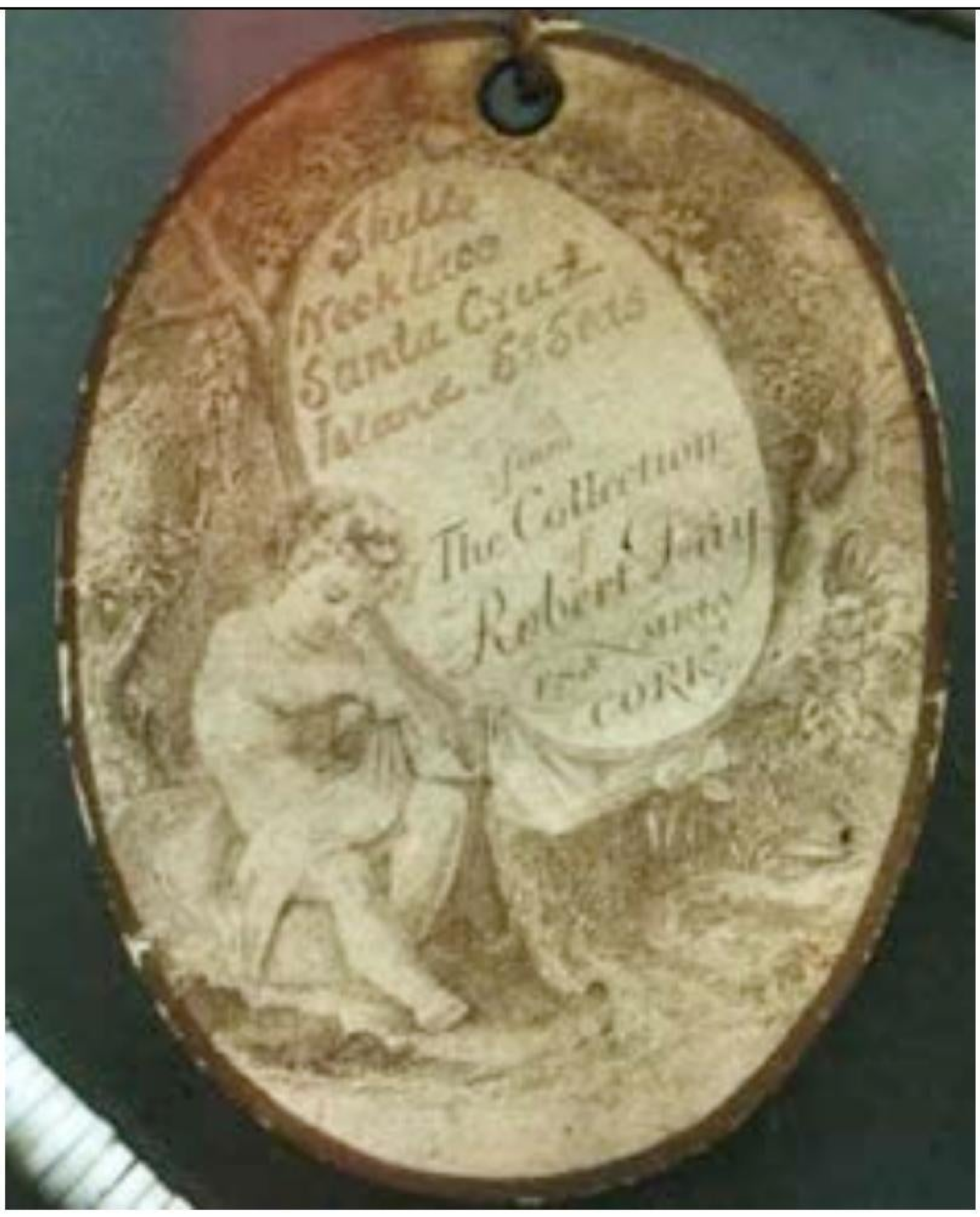
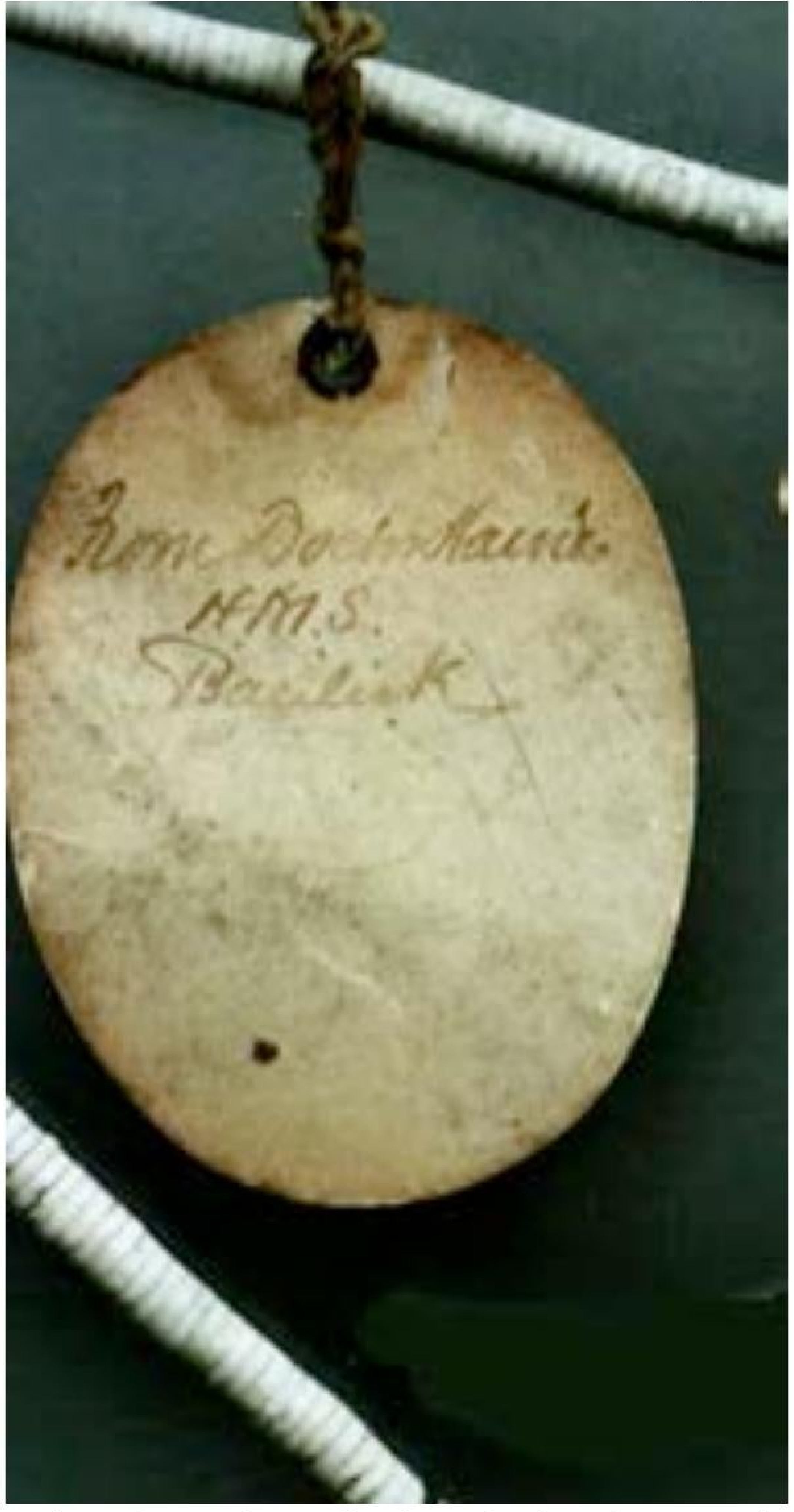
User of the inscription or label	**Jean-Yves Coué, Nantes**

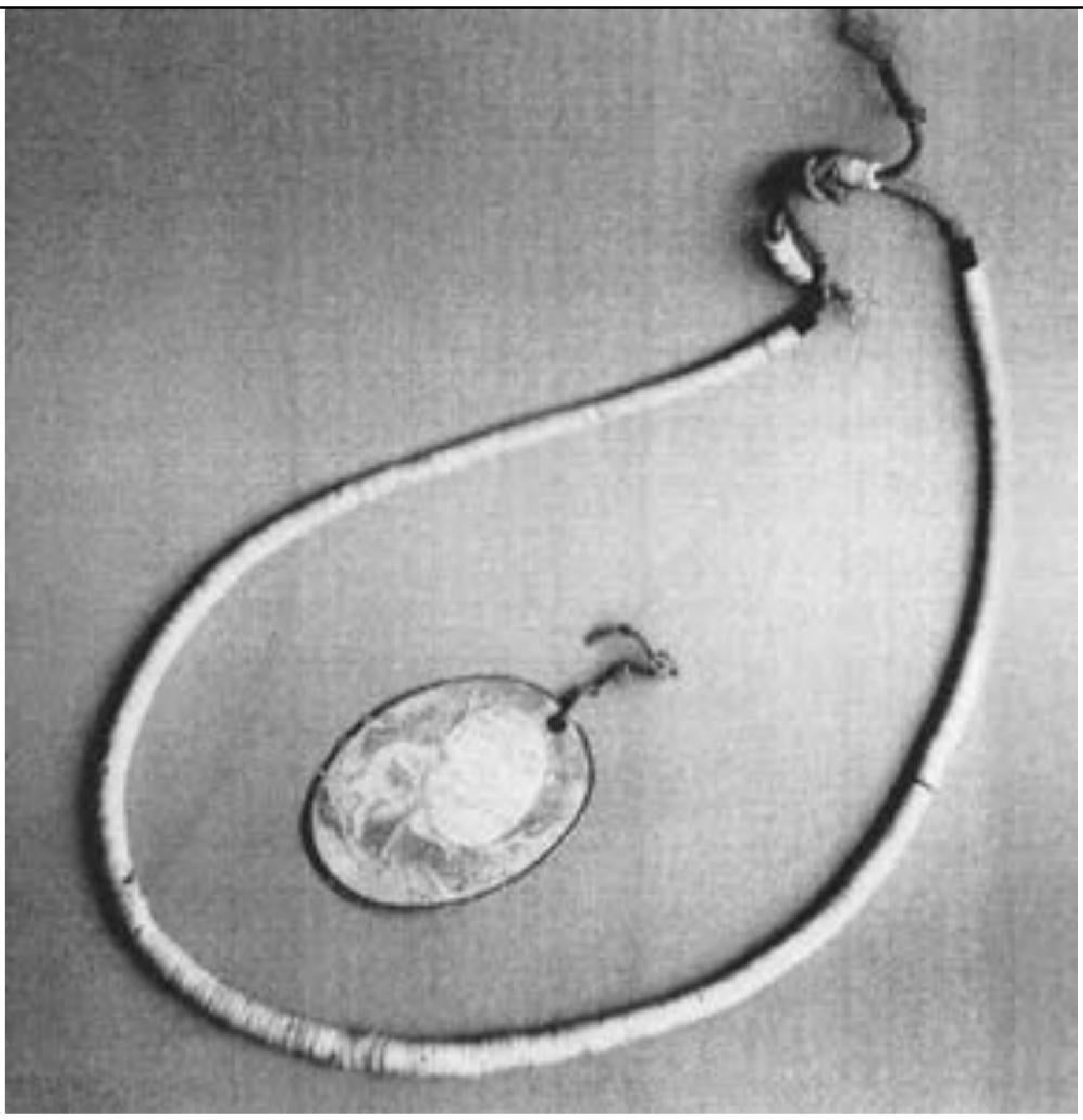
Picture of the number or label	 Jean-Yves COUÉ N° 105. Nantes
Object which carries the number or label	
Comments	Jean-Yves Coué is a dealer in African, Oceanic, and South-East Asian art in Nantes who exhibited at Parcours des Mondes in Paris in 2012
Owner of the artwork	Jean-Yves Coué, Nantes, in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	3 Jan 2013

User of the inscription or label	**Dr Cross**
Picture of the number or label	 NEW G SOUT LIME S D^R CROSS. HMS. GAN ECTION 229. SOUTH EAST. "GANGES" 2.XI.91.
Object	

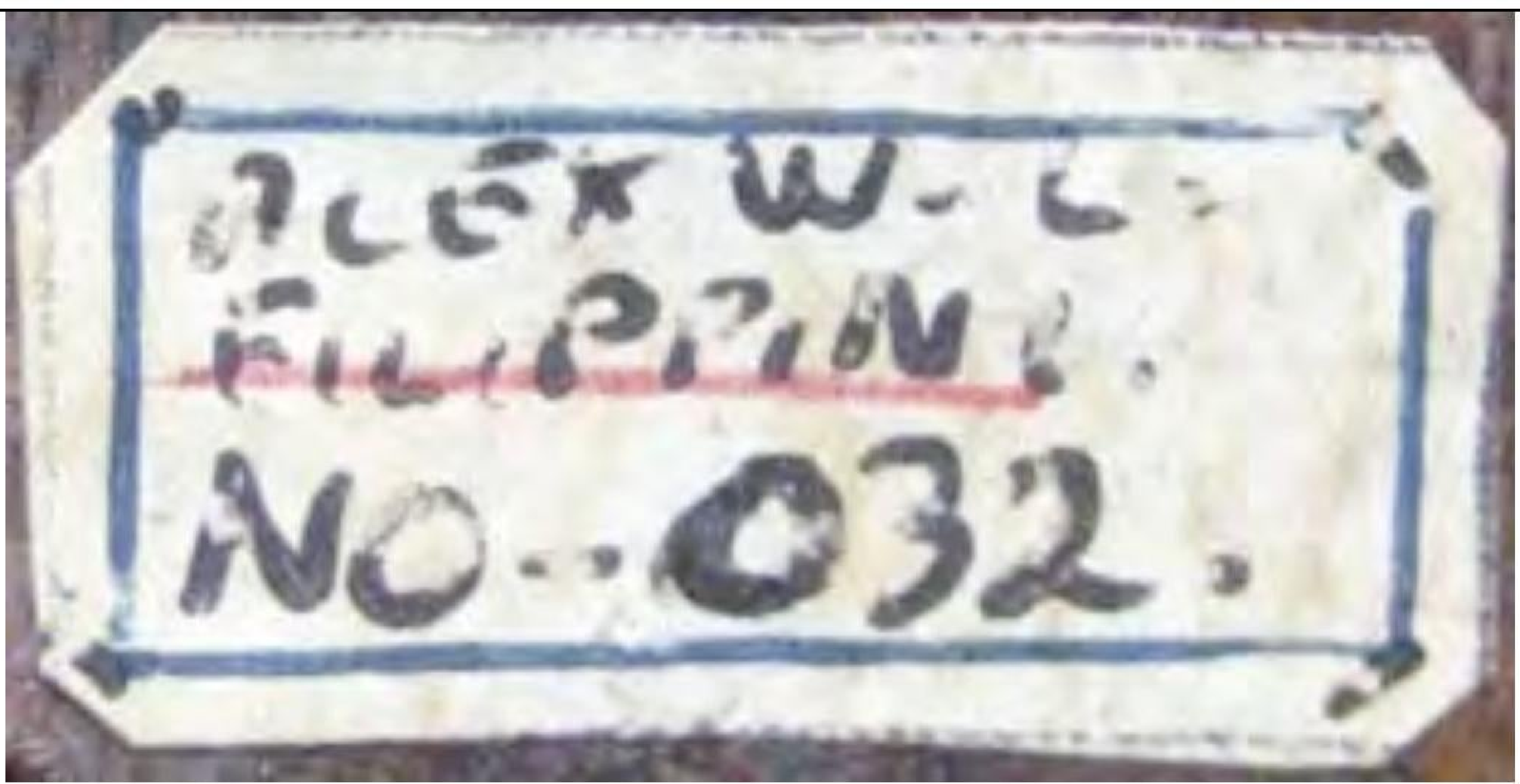
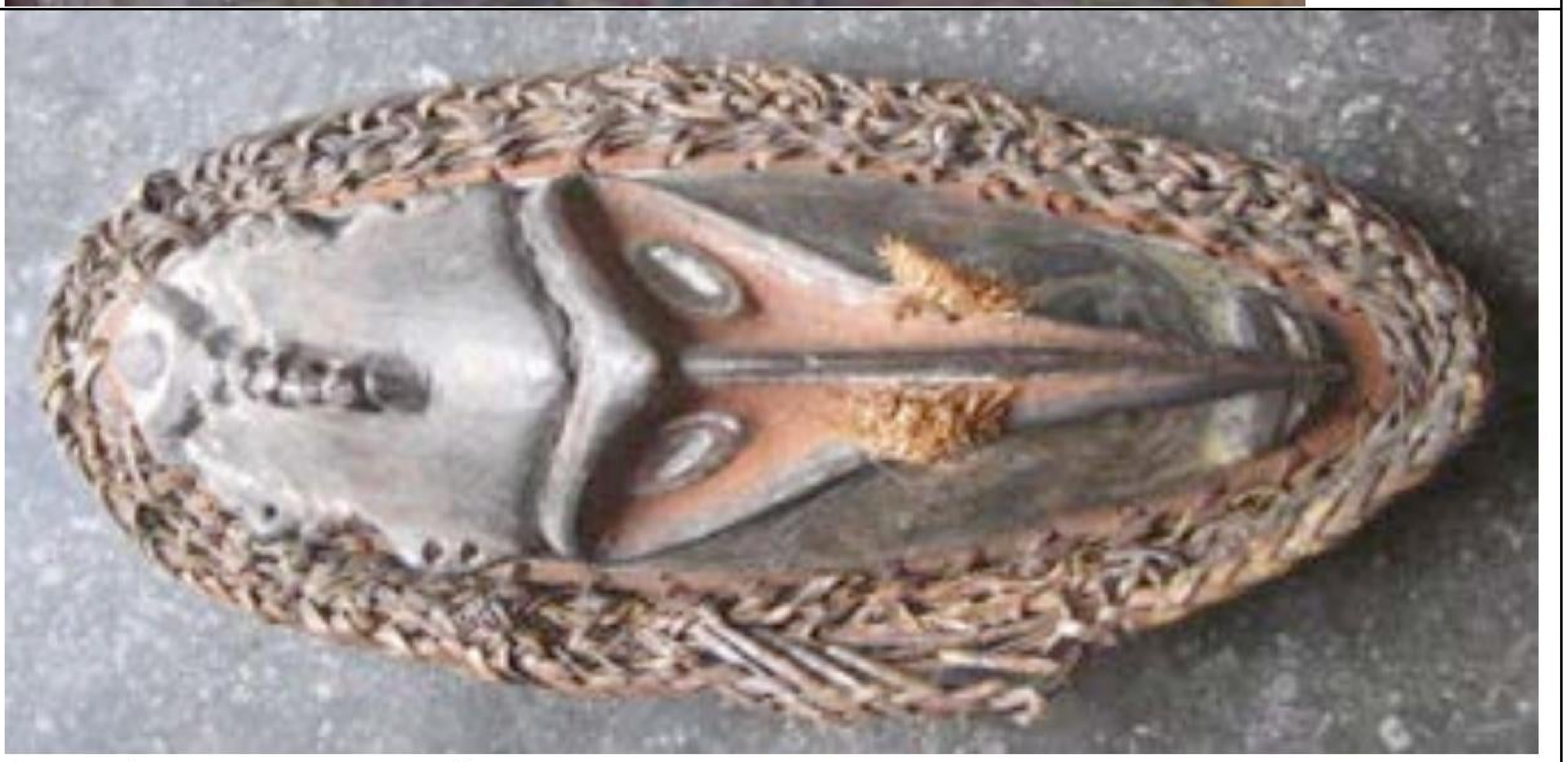
which carries the number or label	
Comments	Half a label is glued over another complete label. Judging by both labels, the spatula was collected on November, 2nd, 1891 in south-east New Guinea by a Dr Cross who served on HMS *Ganges*. The fragmentary label may read in the first line '[??? Coll]ection 229]. The two labels seem to be written by the same hand. So perhaps the spatula was Nr 229 in Dr Cross's collection.
Owner of the artwork	Offered by Christie's Paris in December 13th, 2011, Lot 215, ex William Ohly (1883-1955) Collection. (A document on William Ohly's collection is in this register under his name.)
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs kindly provided by Christie's Paris.
Document last worked on	5 June 2012, 29 Sept 2014.

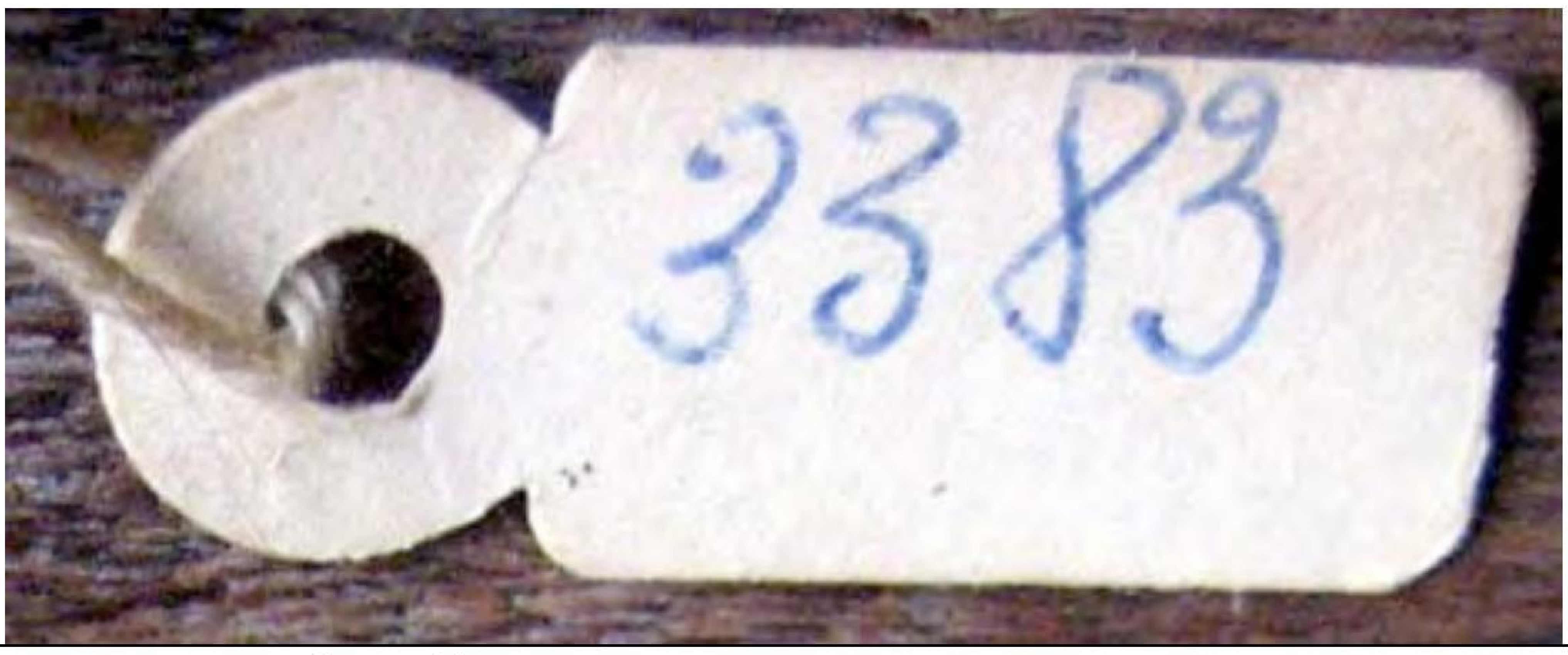
User of the inscription or label	**Robert Day (1836-1914), Cork, Ireland**

Picture of the number or label	 Shell Necklace Santa Cruz Island S. Seas from The Collection of Robert Day FSA MRIA CORK The label is 7.5 cm high. Its front reads ‘Shell necklace Santa Cruz Island. S. Seas from The Collection of Robert Day FSA MRIA Cork.’  From Doctor Haines H.M.S. Basilisk The back of the label reads ‘From Doctor Haines HMS Basilisk’

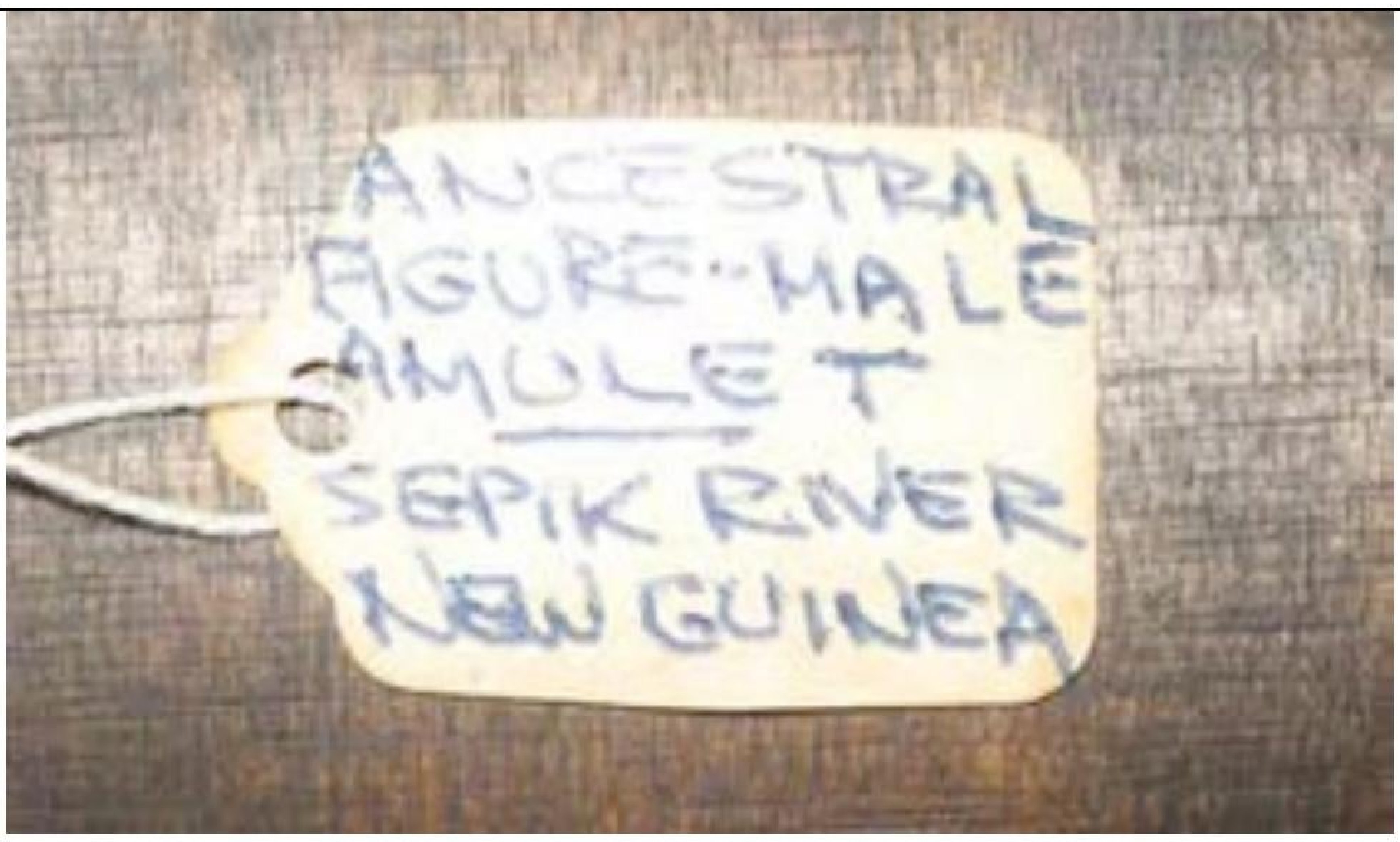
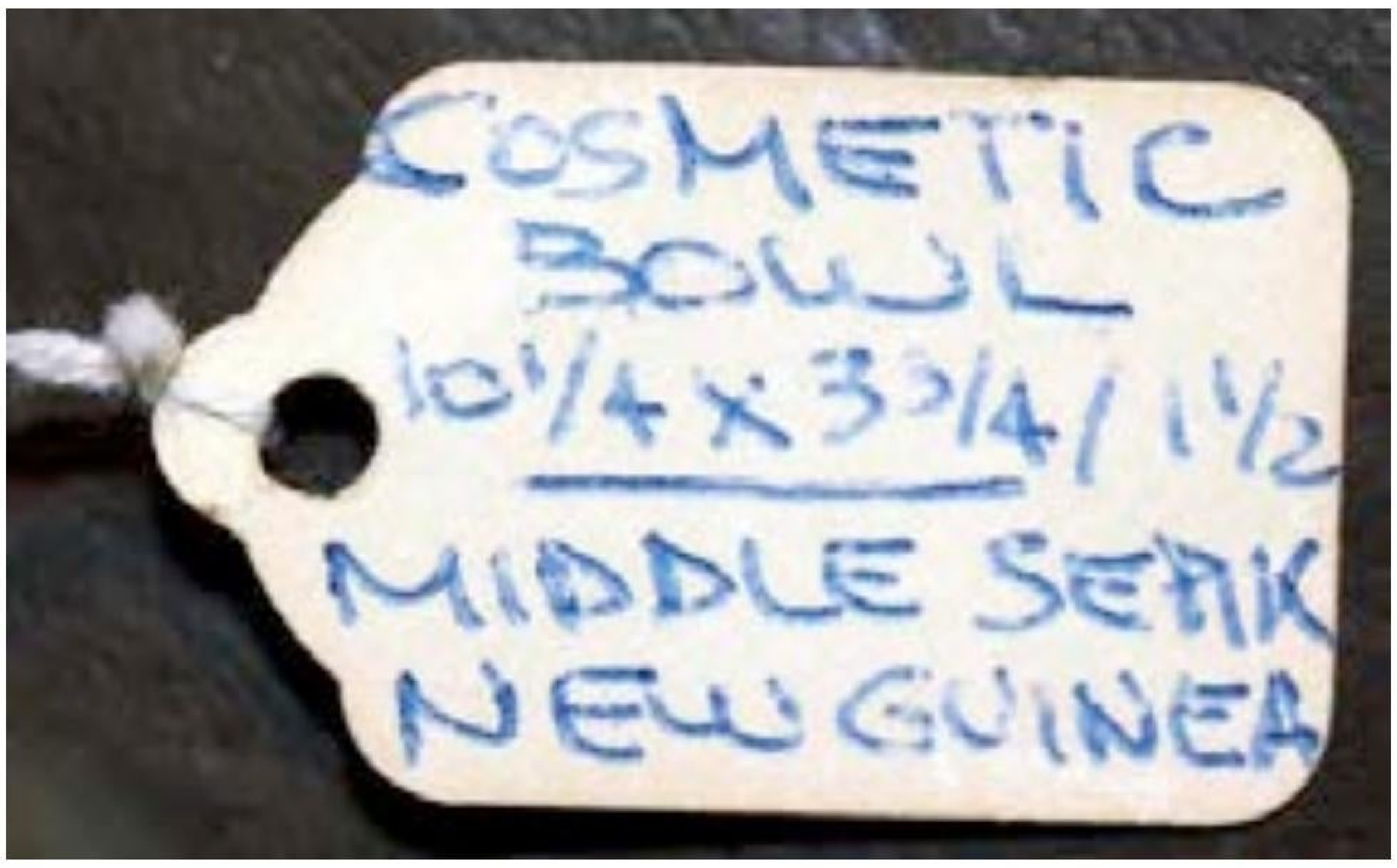
Object which carries the number or label	 Necklace from the Santa Cruz Islands.
Comments	1. According to articles on the net, Robert Day was an important Irish antiquarian collector and photographer. 2. HMS Basilisk, under Captain John Moresby, travelled through the South Seas in 1873-74 and those who served on the ship made a number of collections. Most of the objects collected are in the British Museum and in the Dundee Art Galleries and Museums. 3. Dr Haines is mentioned on p. 15 of John Moresby's *New Guinea and Polynesia. Discoveries and Surveys in New Guinea and the D'Entrecasteaux Islands.* 1876. London: John Murray. (Elibron Classics Reprints.) 4. Klaus Maaz has kindly sent me another label from the Robert Day Collection, identical to that shown above, which he obtained from the late Ingo Donath in Hamburg more than twenty years ago. The handwritten inscription reads 'Shell armlet from New Guinea from Dr Haines HMS Basilisk.' The whereabouts of the armlet itself is unknown.
Owner of the artwork	Klaus Maaz, Germany, ex Loed van Bussel in 1980.

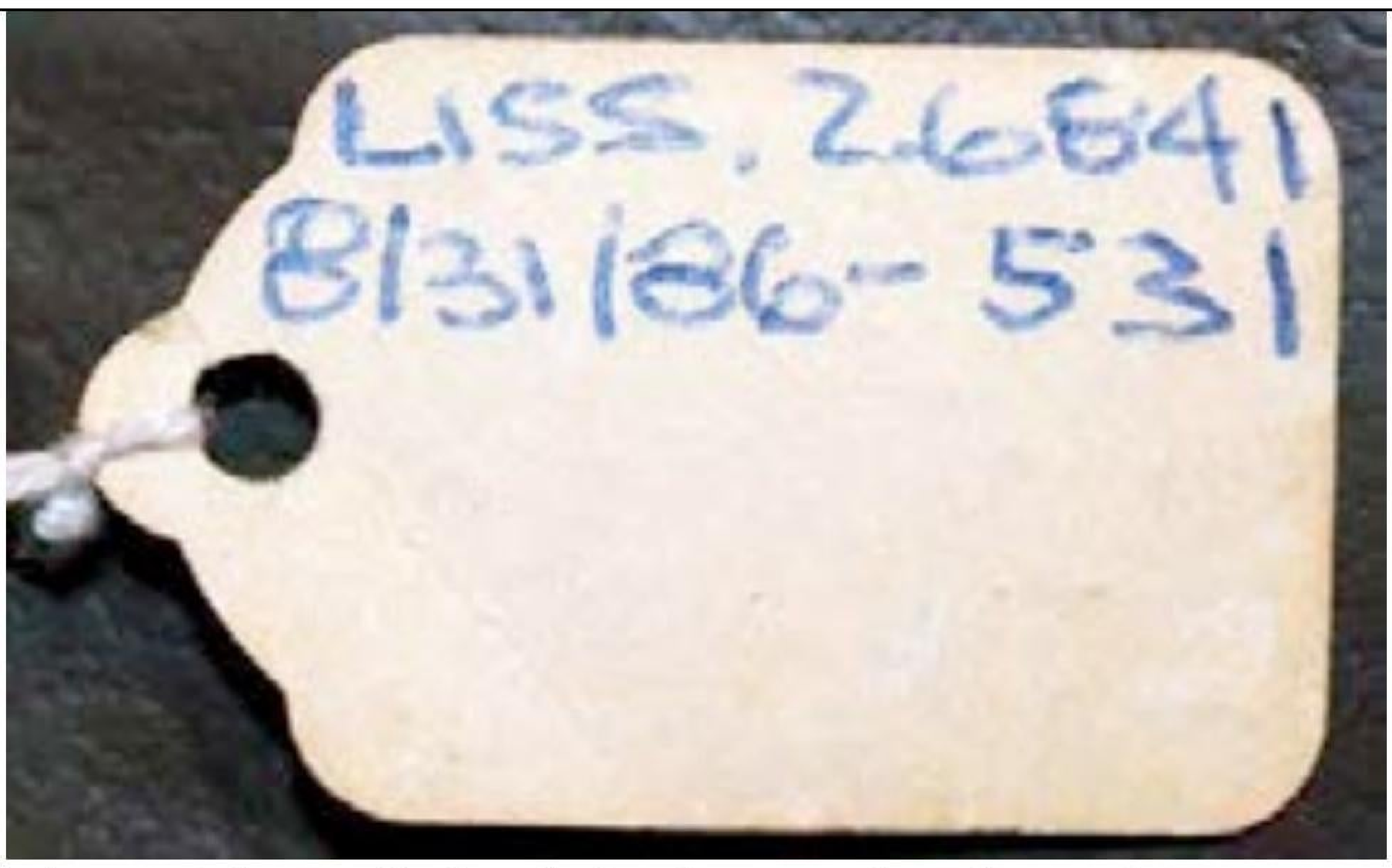
History of the Collection using the number or label	
Research questions	When was the Robert Day collection (?? of tribal art) dispersed
For further information see	
Document prepared by	Harry Beran with photographs and information from Klaus Maaz (letter Aug. 16, 2012)
Document last worked on	24 August 2012

User of the inscription or label	**Alex W.L. Filippini (pseudonym of Alex Philips, Melbourne)**
Picture of the number or label	 ALEX W.L. FILIPPINI. NO..032.
Object which carries the number or label	 Sepik River mask
Comments	The mask also carried a tag inscribed 3383, which comes from the collection of Edmund Muller,

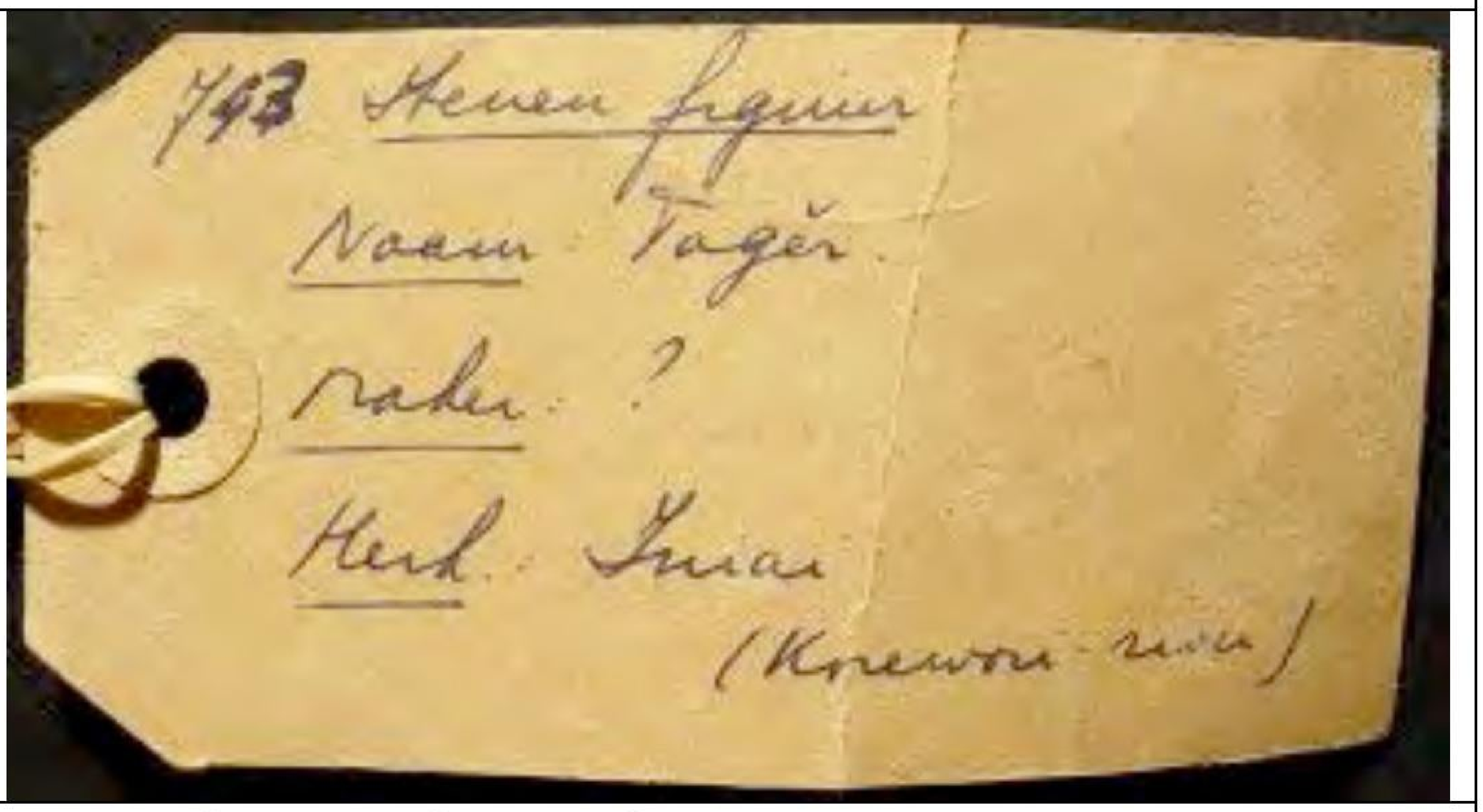
	Switzerland (cf.) 
Owner of the artwork	Van Bussel Collection, ex Kevin Conru
History of the Collection using the number or label	Alex Philips, Melbourne, assembled a huge collection of Oceanic art during the 1980s and 1990s which was then gradually dispersed.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photograph (IMG_6482/6547/6548) provided by Loed van Bussel
Document last worked on	22 May 2012

User of the inscription or label	**Leo (1917-2002) and Lillian Fortess, Honlulu. Hawaii.**

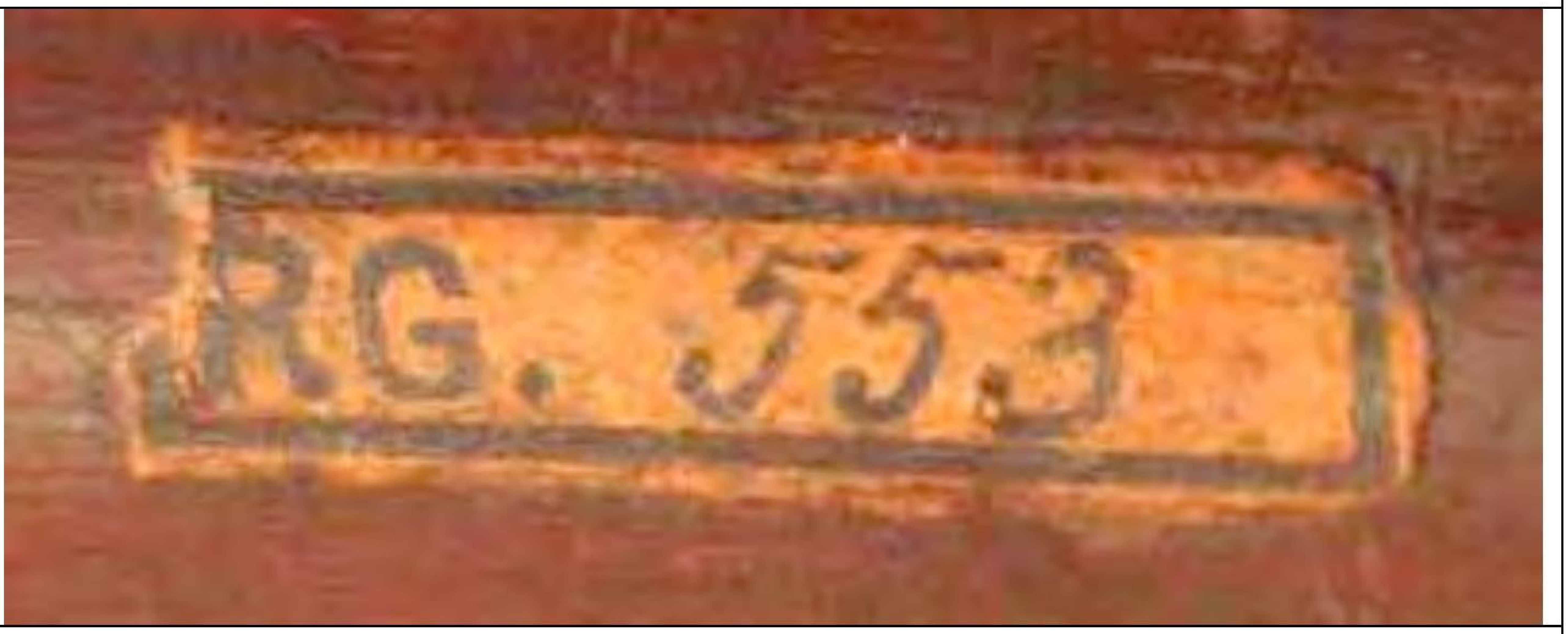
	 From their 1996 Christmas card.
Picture of the number	 ANCESTRAL FIGURE - MALE AMULET SEPIK RIVER NEW GUINEA The label attached to the amulet.  COSMETIC BOWL 10 1/4 x 3 3/4 / 1 1/2 MIDDLE SEPIK NEW GUINEA

	 LISS. 26841 8/31/86-531 Two sides of the label attached to the ‘cosmetic’ dish
Objects which carries the labels	Lower Sepik amulet (no photo available). The ’cosmetic’ dish
Comments	1. Eric Fortess (email 5 Jan 2013) advises that there are informal inventories of the Fortess Collection and that many but not all the pieces have tags with inventory numbers. 2. There is no inventory number on the back of the tag tied to the amulet. 3. The back of the label attached to the dish shows that it was bought from the Melbourne dealer Liss[auer] and states the number 26841. Mark Lissauer (email 16 Oct 2013) advises that the number is that of the inventory of objects that passed through his hands. ‘8/31/86’ may be date on which Fortess received the dish, written in the American style, and ‘531’ is presumably the Fortess inventory number.
Owner of the artwork	The amulet: Anonymous Collector 1 in 2012. The dish: Franck Marcelin in Nov. 2012, ex Michael Hamson.
History of the Collection using this inscription or	1. It seems the amulet was sold at Christies, ????, June 28, 1988 (sale ETH-2874). 2. Eric Fortess (email 5 Jan 2013) advises

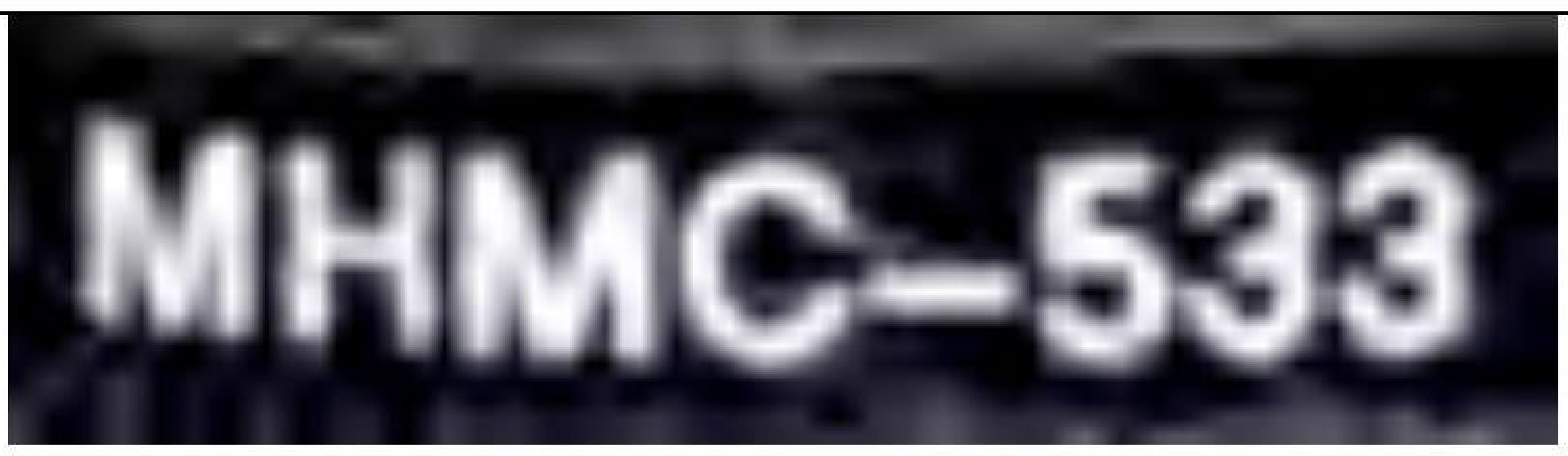
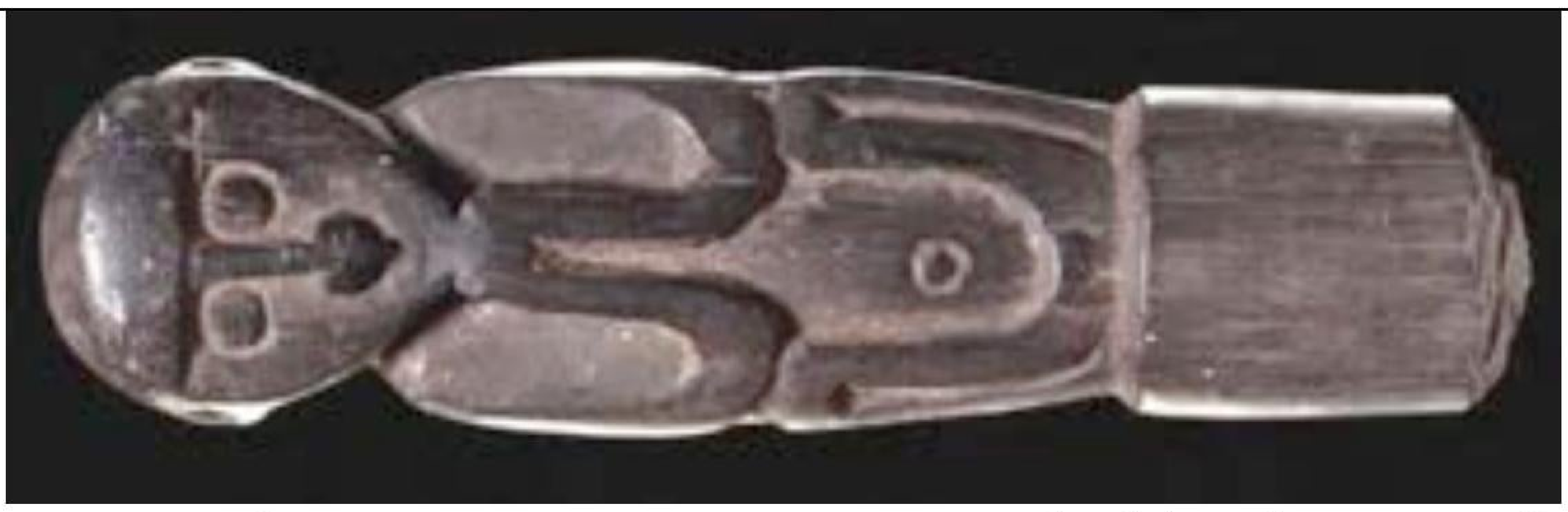
label	that the Fortess Collection still exists but has been reduced in size. Part of it will be offered by Bonhams in San Francisco in 10 February 2013.
Research questions	1. In which city was the Christie's auction held? 2. Did the Fortesses buy or sell it at this auction?
For further information see	
Document prepared by	Harry Beran, using information from Anonymous collector 1, Franck Marcelin, and Eric Fortess.
Document created on	17 March 2012, last revised 2 Feb. 2014.

User of the inscription or label	DR FRED GERRITS, AUSTRALIA
Picture of the number or label	 743 Steenen figuur Naam: Tagĕr. maker: ? Herk: Iniai (Korewori rivier)
Object which carries the number or label	Carved stone figure from Korewori
Comments	Tag handwritten in Dutch (object number: 743). I have seen several of these tags on Gerrits pieces.
Owner of the artwork	Private collection 1 in 2012

History of the Collection using the number or label	Gerrits (Netherlands born) was a medical officer in (West) Papua and Papua New Guinea from 1961 to 1977. Parts of his collection are in the PNG National Museum and Art Gallery in Port Moresby, the Queensland Museum, the Australian Museum in Sydney, the Museum of Cultures Basel, the Wereld (World) Museum of Rotterdam, the National Museum of Ethnology in Leiden, and the Museum in Stuttgart, Germany. Other parts of the collection were sold privately.
Research questions	
For further information see	
Document prepared by	Anonymous collector 1 (edited by HB; I am grateful to Dr Gerrits for providing information for this note).
Document last worked on	24 March 2012

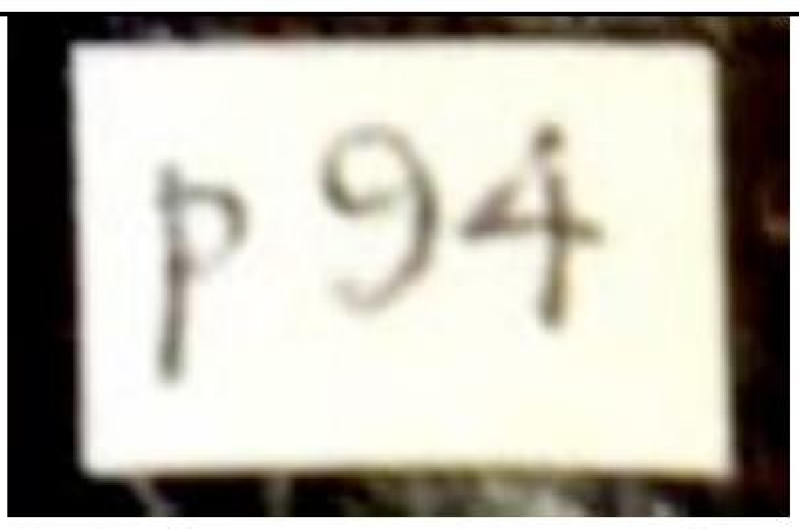
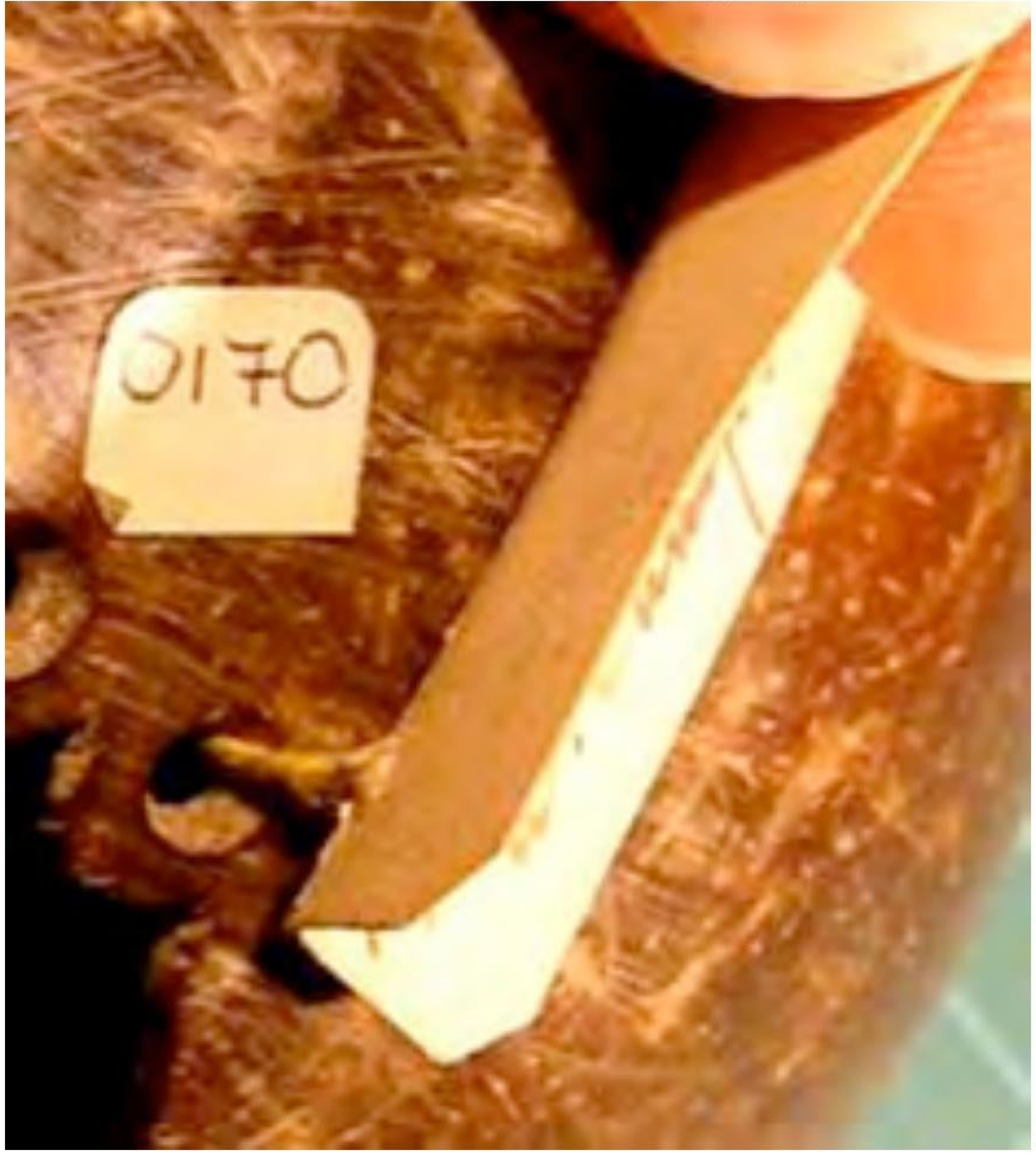
User of the inscription or label	**ROLAND GRUNEWALD DE MORTILLET**
Picture of the number	
Object which carries the number	Fiji spear “Tikau”. Spear sold at auction by Ricqlès at Richelieu-Drouot, Paris, 18/12/1998.
Comments	Small hand written paper label (20 x 5 mm). I’ve seen at least one other old Oceanic piece with this type of label.
Owner of the artwork	Private collection 1 in 2012

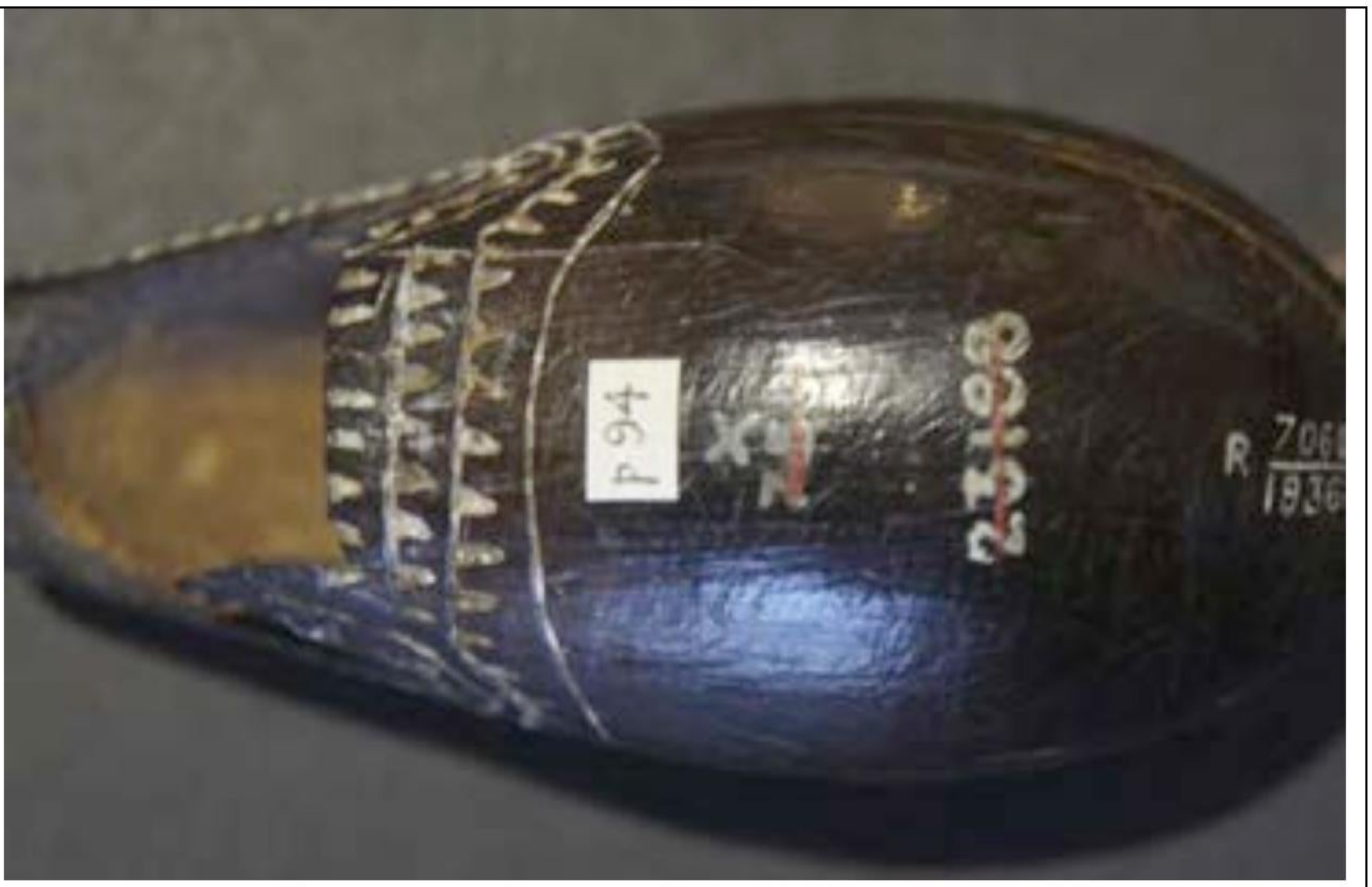
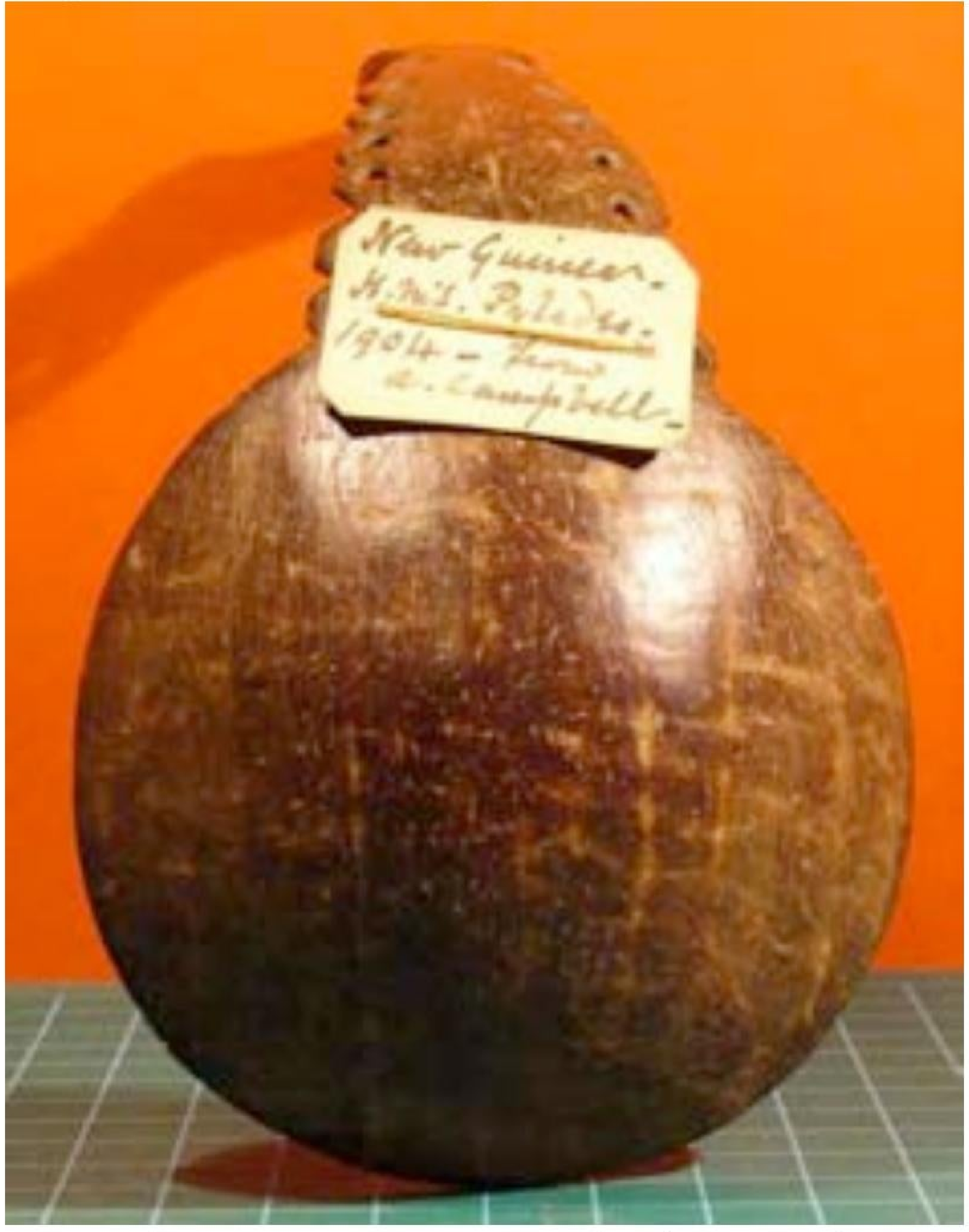
History of the Collection	Roland Grunewald was in charge of the Oceania Department in the Trocadero museum (Musée de l'Homme) in the 1930s.
Research questions	
For further information see	
Document prepared by	Anonymous collector 1
Document last worked on	17/03/2012

User of the inscription or label	**Michael Hamson, USA**
Picture of the number or label	 MHMC–533
Object which carries the number	 Human figure, Massim region, probably the top of a staff.
Comments	I have sold over 5,000 Oceanic artefacts since 1995. In that time he has used several different inventory numbering systems. Up until 2006 the numbers were hand written on white stickers using the following formula: bd99b-12 signifies the 12th bone dagger from the second buying trip in 1999 or m01a-6 is the 6th mask from the first buying trip in 2001. From August 2006 to March 2007 the following were normally adhered to the object with black plastic labeling tape using the following system: mh0608-1 which would

	signify the 1st object inventoried in August 2006. From April 2007 to October 2009 it was a purely numerical system such as 0704-15 which would indicate the 15th object inventoried in April 2007. Starting in November 2009 until present we have used the following numbering system: MHA-001 — Michael Hamson Aboriginal MHB-001 — Michael Hamson Bowl MHD-001 — Michael Hamson Drum MHF-001 — Michael Hamson Figure MHM-000 — Michael Hamson Mask MHMC-001 — Michael Hamson Miscellaneous MHPD-001 — Michael Hamson Personal decoration. So the object shown above is the 533rd miscellaneous object I have inventoried since November 2009.
Owner of the artwork	Michael Hamson in April 2012
History of the Collection using the number or label	See comments above.
Research questions	
For further information see	I have published catalogues of objects I have offered for sale, including the following: -Hamson, Michael. 2006. *The Elegance of Menace: Aesthetics of New Guinea Art*. Palos Verdes Estates: Michael Hamson Oceanic Art. -Hamson, Michael. 2007. *Aesthetics of Integrity in New Guinea Art*. Palos Verdes Estates: Michael Hamson Oceanic Art. -Hamson, Michael. 2008. *Art of the West Sepik*. Palos Verdes Estates: Michael Hamson Oceanic Art. - Hamson, Michael & Richard Aldridge. 2009. *Art of the Massim & Collingwood Bay*. Palos Verdes Estates: Michael Hamson Oceanic Art. - Hamson, Michael. 2010. *Red Eye of the Sun: The Art of the PAPUAN GULF*. Palos Verdes Estates: Michael Hamson Oceanic Art.

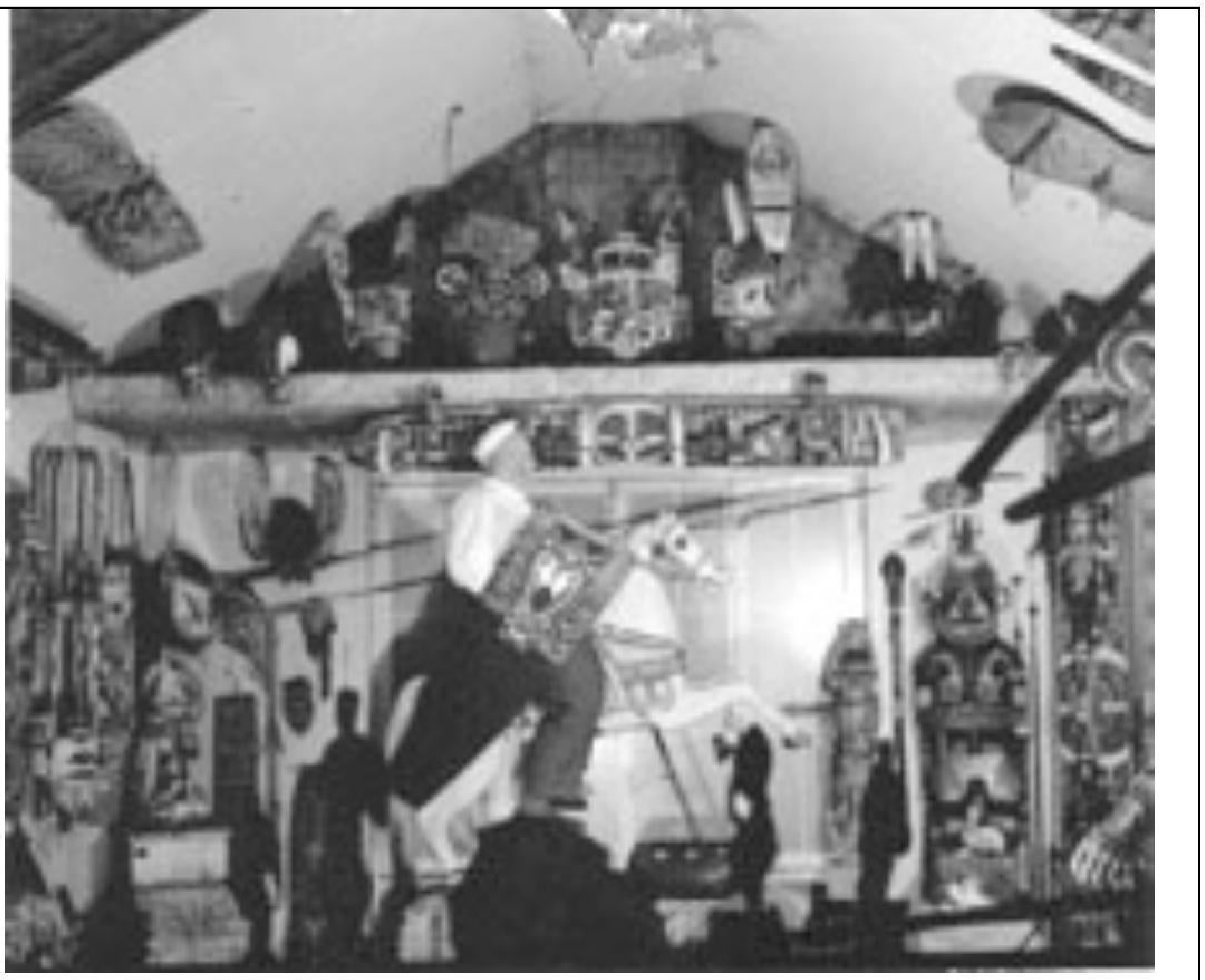
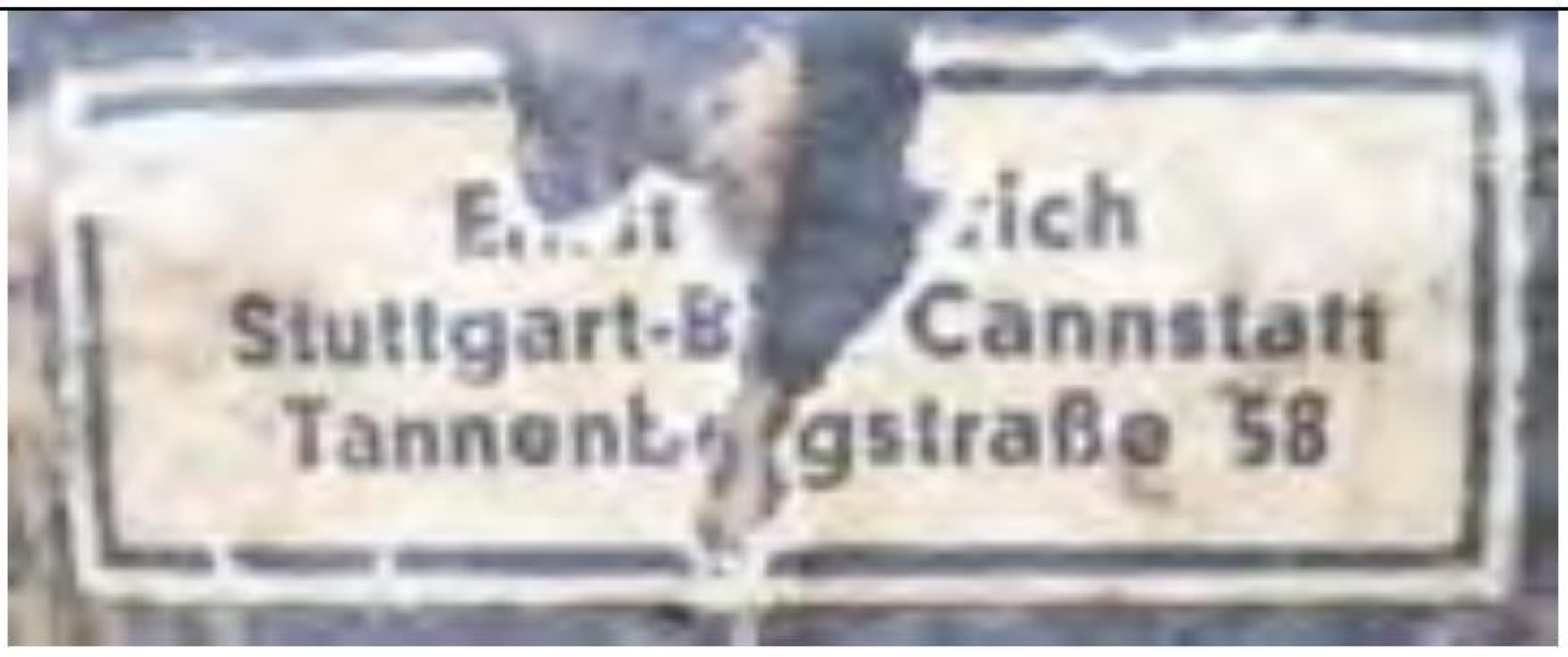
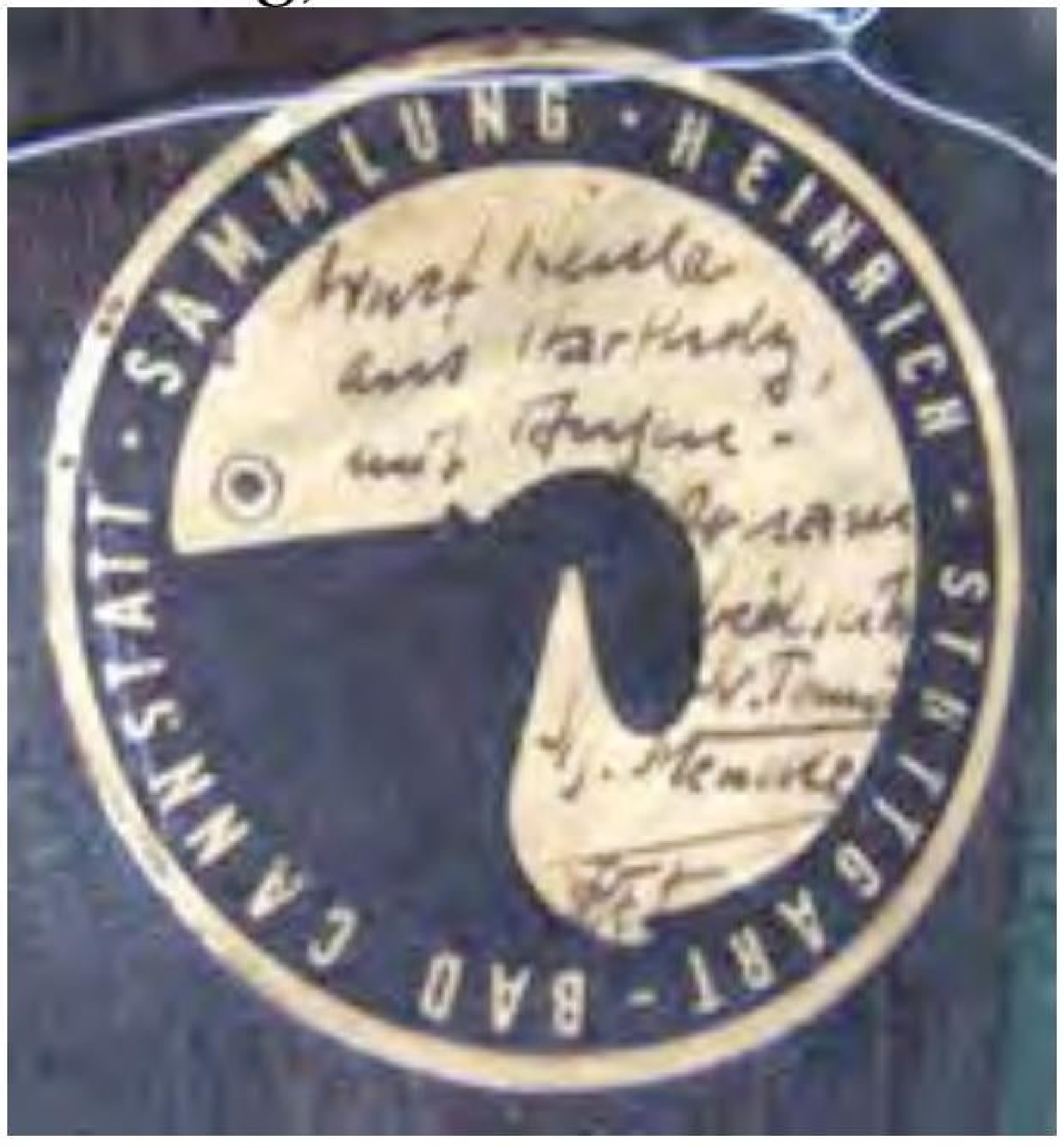
	- Hamson, Michael (ed.) 2011. *Art of the Boiken.* Palos Verdes Estates: Michael Hamson Oceanic Art. -Hamson, Michael. 2011. *Michael Hamson Oceanic Art Paris 2011.* Palos Verdes Estates: Michael Hamson Oceanic Art.
Document prepared by	Michael Hamson, in response to a request from Harry Beran
Document last worked on	12 April 2012, last revised 31 October 2012

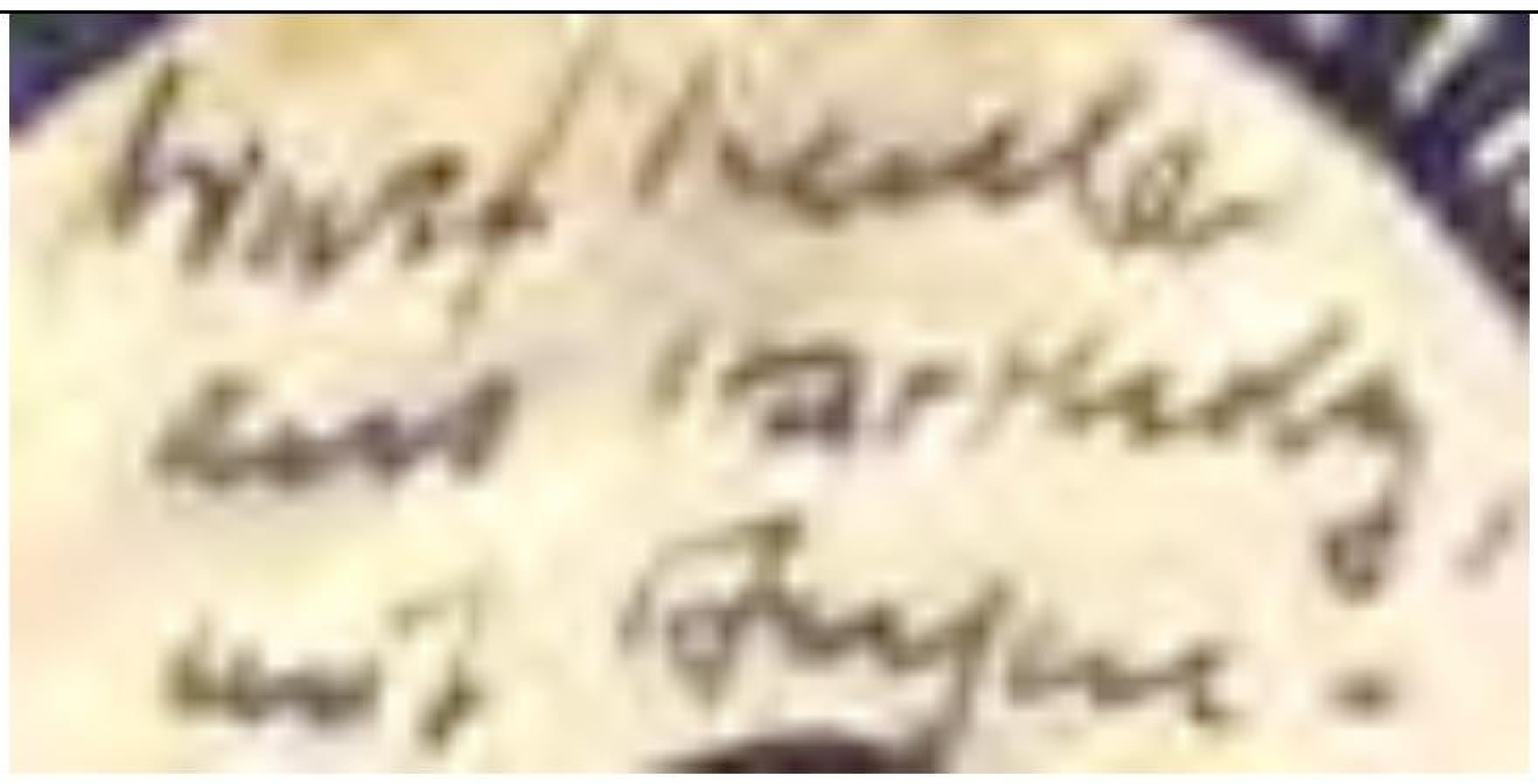
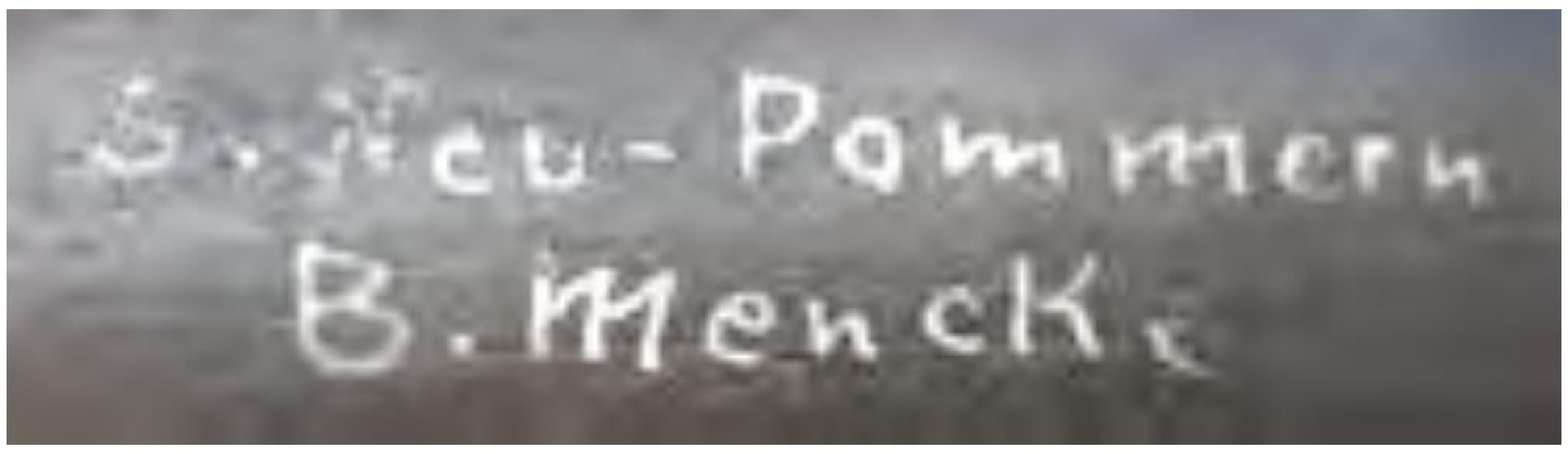
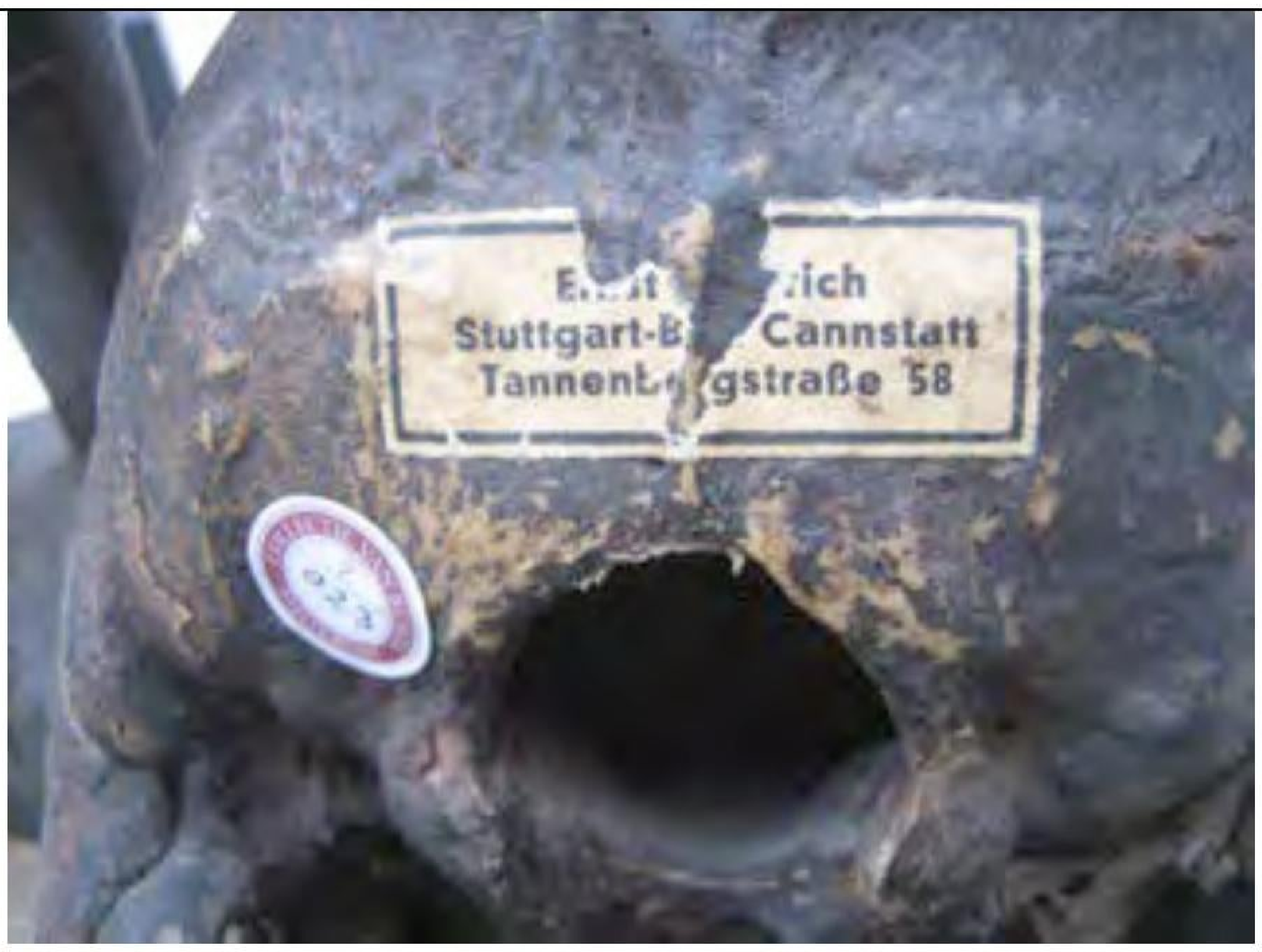
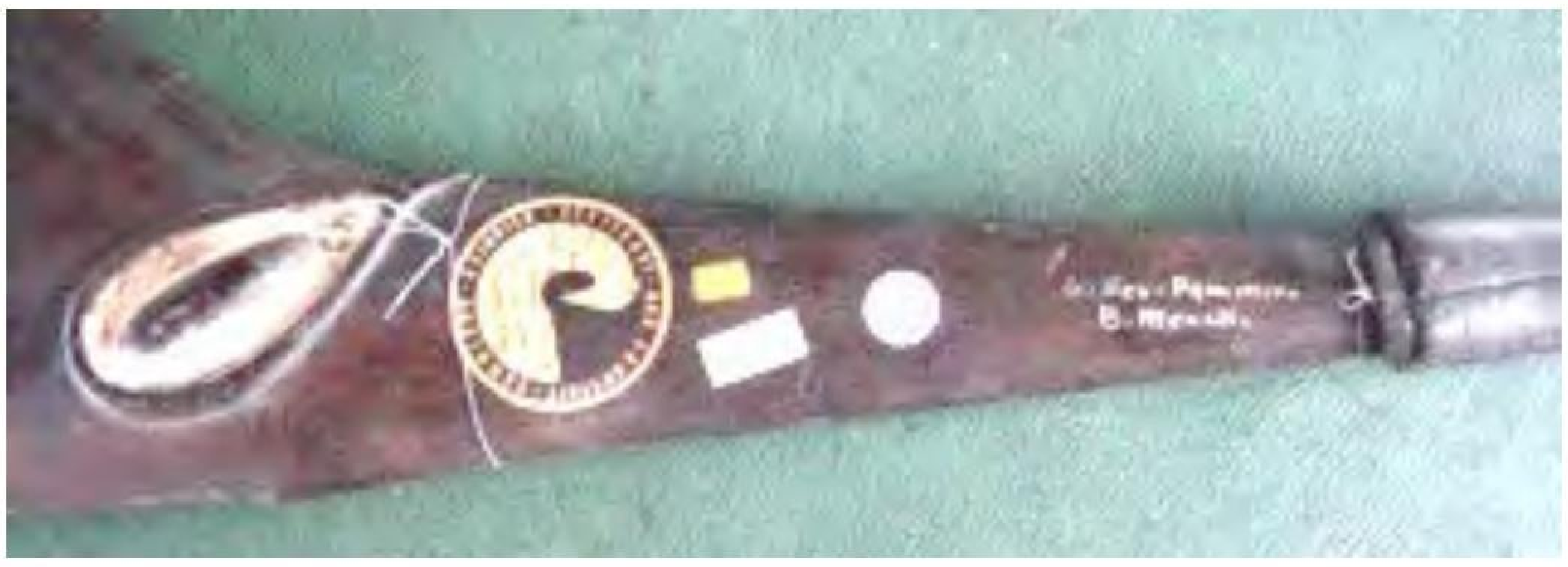
User of the inscription or label	**Julian and Barbara Harding, London**
Picture of the number or label	 Sticker written by Julian Harding. Stickers with the p prefix are from the Hardings' private collection.  Sticker written by Barbara Harding.

Object which carries the number or label	 p 94 23198 R 7068/1936 Papuan Gulf *marupai* with the sticker reading p 94  New Guinea. H.M.S. Pylades. 1904 – from A. Campbell New Guinea scoop with the sticker reading 0170 placed discreetly under the label visible in the photograph.
Comments	1. There are four numbers on the marupai. The label with the number p 94 is ours. The two crossed-out numbers in the centre are by the dealer W.D. Webster (cf.). The number on the right (R 7068 over 1936) is from the Henry Wellcome collection (cf.) 2. Julian has noticed the *marupai* in one of Webster's catalogues but doesn't recall which

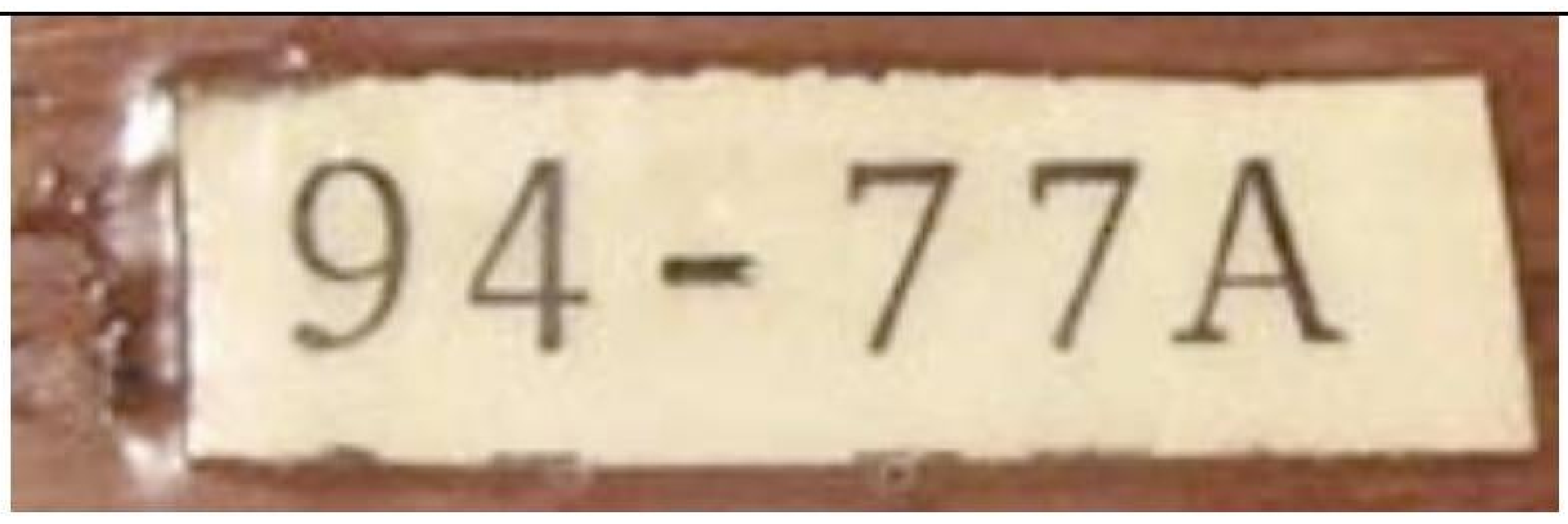
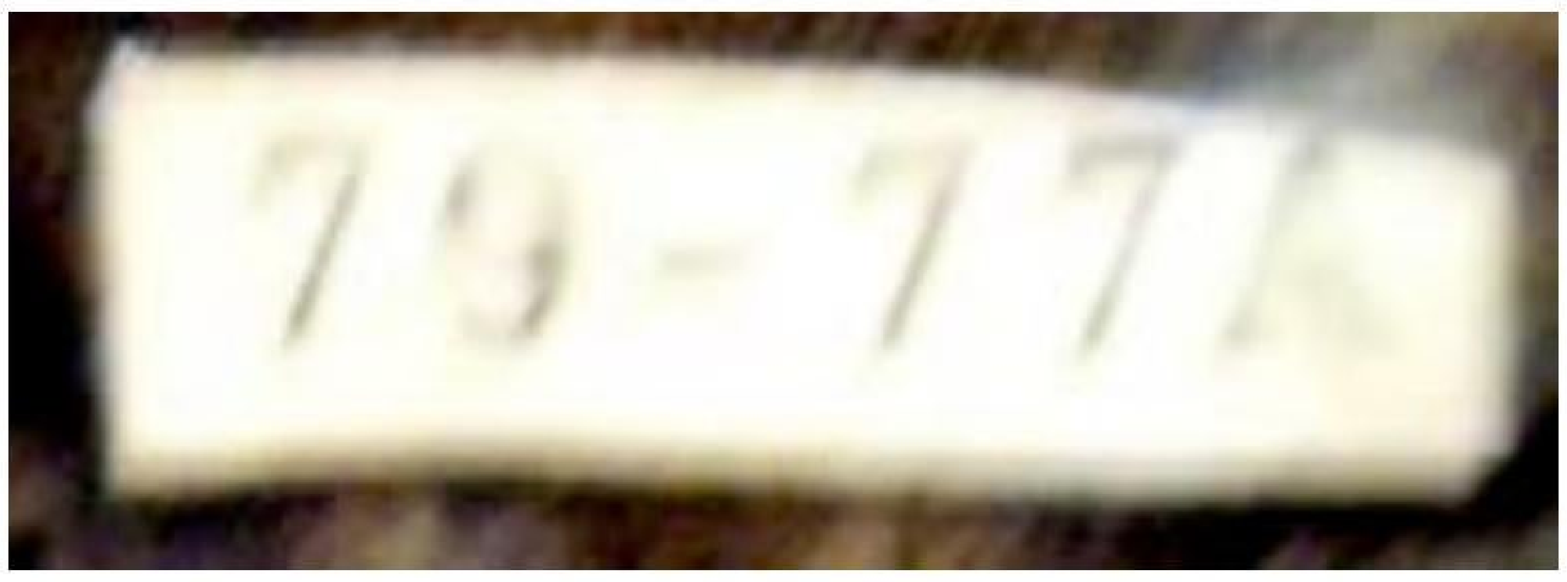
	one. The catalogue mentions that the marupai’s lower lip was missing.
Owner of the artwork	The *marupai*: Barbara and Julian Harding in 2012 The New Guinea scoop: Private Canadian Collector 1, ex Barbara and Julian Harding.
History of the Collection using the number or label	We started collecting and dealing in the arts of Oceania, Africa, the Americas, and Asia in 1972. In 1987 Julian started placing discreet labels with a catalogue number with the lower-case prefix p on the objects in our private collection. These are paper labels affixed with a water-soluble gum. Julian discontinued the labelling of objects after numbers in the 330's. Objects with p numbers still in our collection include p 13, a Fijian whale tooth, and p 96, a Santa Cruz lime container.
Research questions	
For further information see	
Document prepared by	Barbara and Julian Harding in response to a request from Harry Beran, with additional photographs from Private Canadian Collector 1.
Document created	14 May 2012, revised by HB on 1 April 2015

User of the inscription or label	**Ernst Heinrich Collection, Stuttgart – Bad Canstatt**

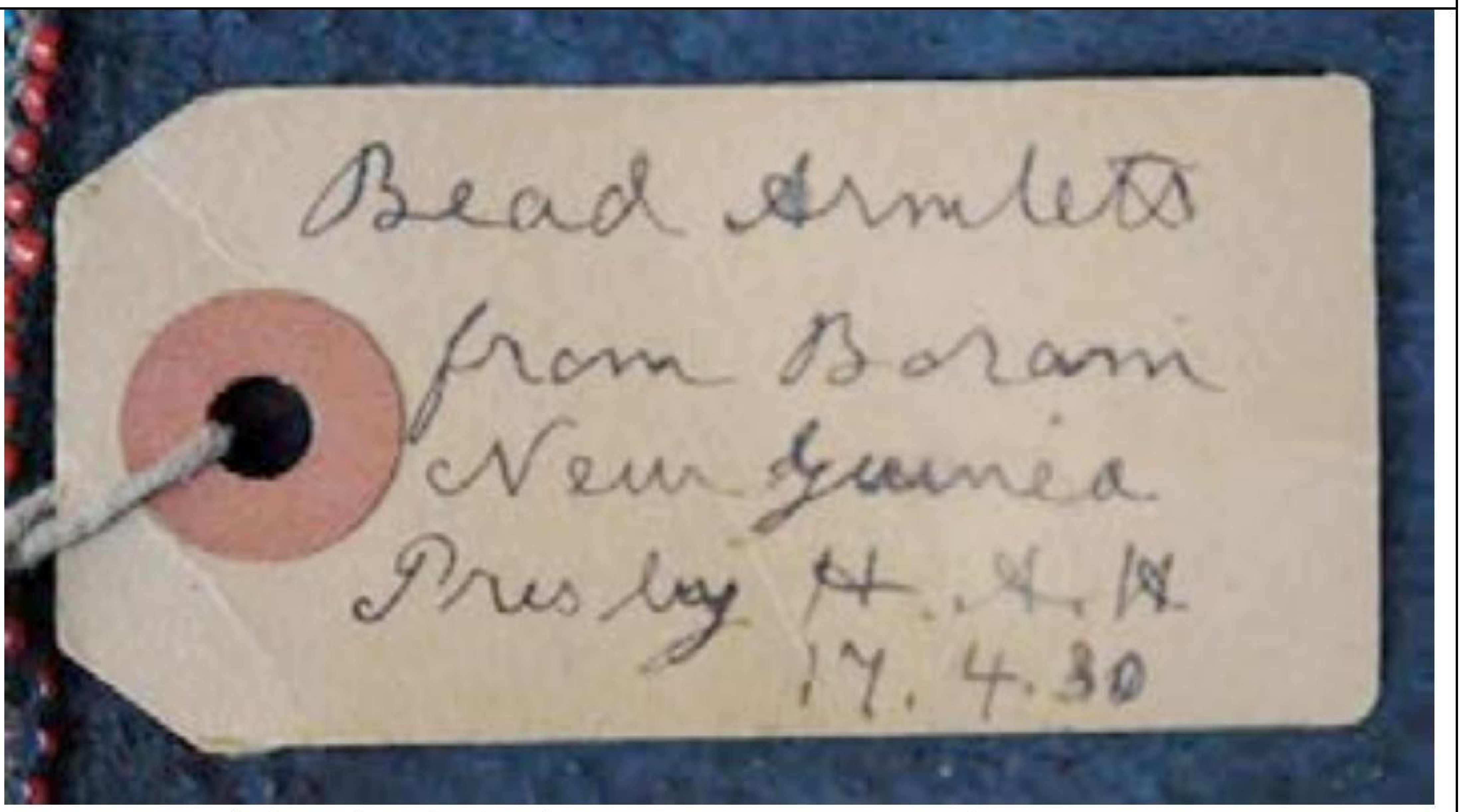
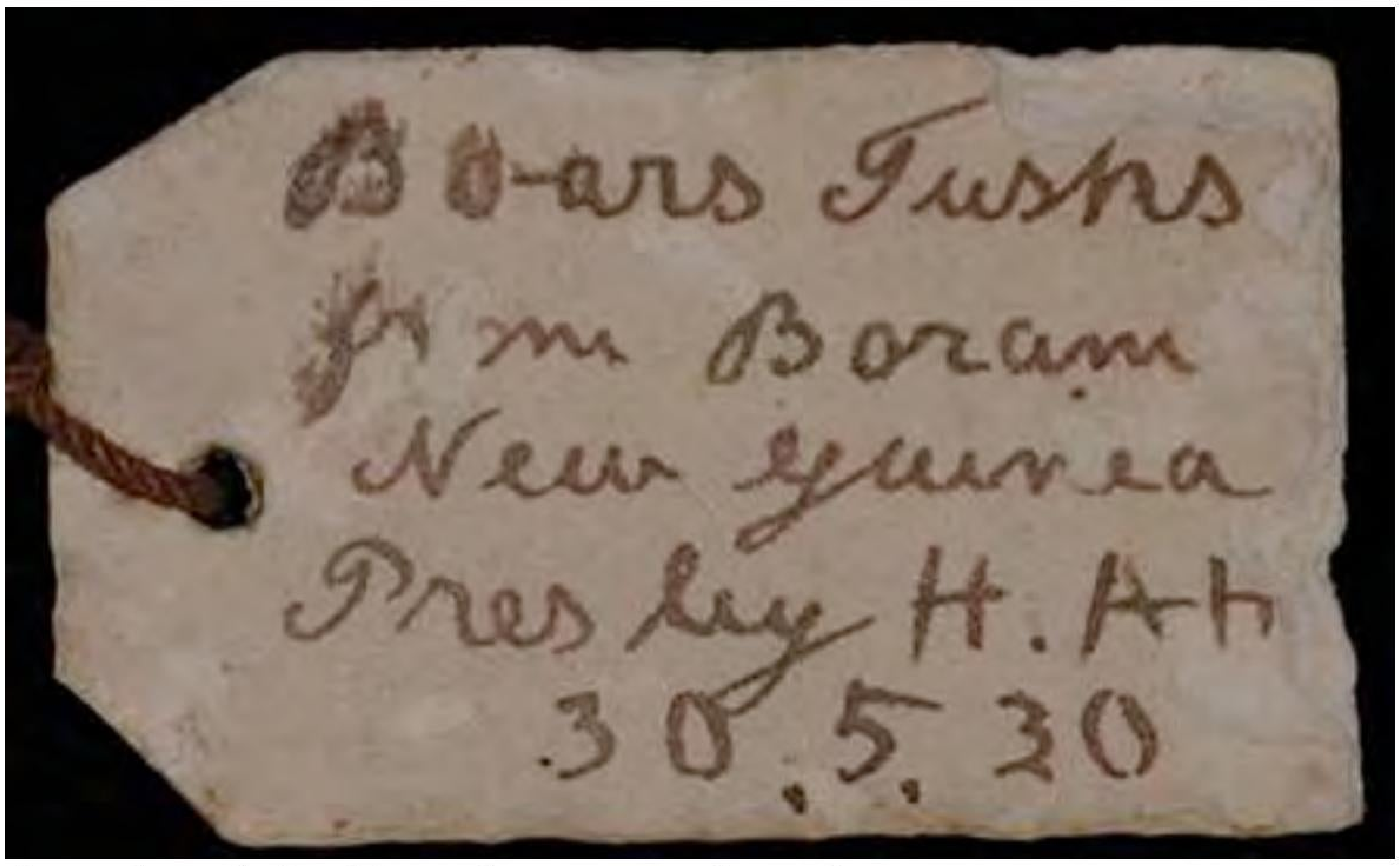
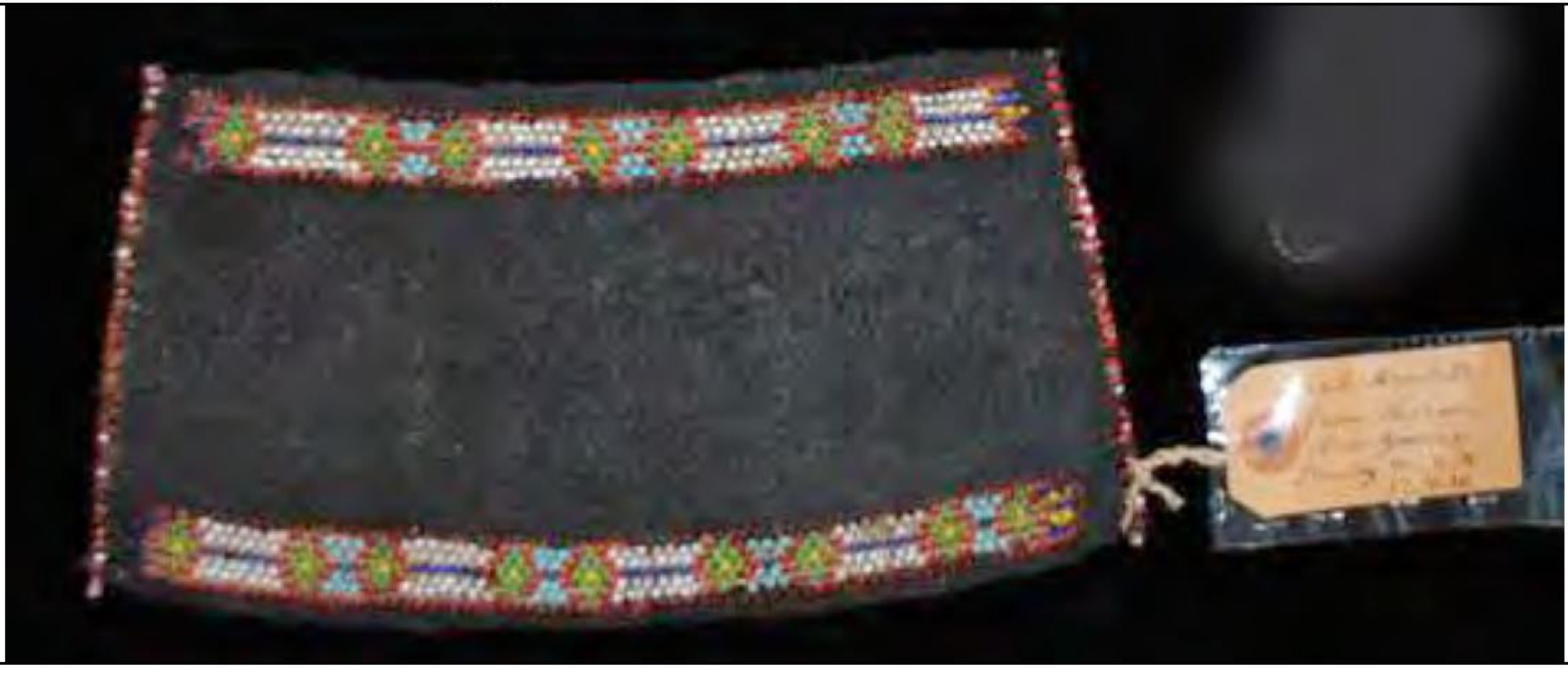
Photo of the collector	 Heinrich on a white rocking horse surrounded by his collection. (After a photograph in the Loed van Bussel Archive. Copyright Niko Heinrich.)
Picture of the number or label	 E st rich Stuttgart-B Cannstatt Tannenb gstraße 58 The label on the skull; the first line, partly missing, reads ‘Ernst Heinrich’  SAMMLUNG · HEINRICH · STUTTGART - BAD CANNSTATT · The label on the throwing club.

	 Wurf keule aus 'Hartholz' mit 'Augen'. Close-up of the first three lines on the round sticker. They read 'Wurfkeule aus Hartholz mit Augen' (Throwing club of hard wood with eyes).  S. Neu-Pommern B. Mencke The inscription on the throwing club in white ink reads 'S. Neu-Pommern (S[outh] New Britain) B. Mencke'.
Object which carries the number	 Stuttgart-B Cannstatt Tannenb gstraße 58 A Yatmul skull  New Britain throwing club

Comments	1. The inscription on the club in white ink reading ‘S. Neu Pommern [S[outh] New Britain] B. Mencke’ is by a different, unidentified hand from that on the round label on the skull. 2. Loed comments that - some objects in the Heinrich collection had glued-on labels, others suspended ones, - the red number and green sticker on the club are from its sale at Parke-Bernet, New York in 1967
Owner of the artworks	Van Bussel; the skull is number Z 023.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6449/6450/6467) provided by Loed van Bussel
Document last worked on	16 July 2012

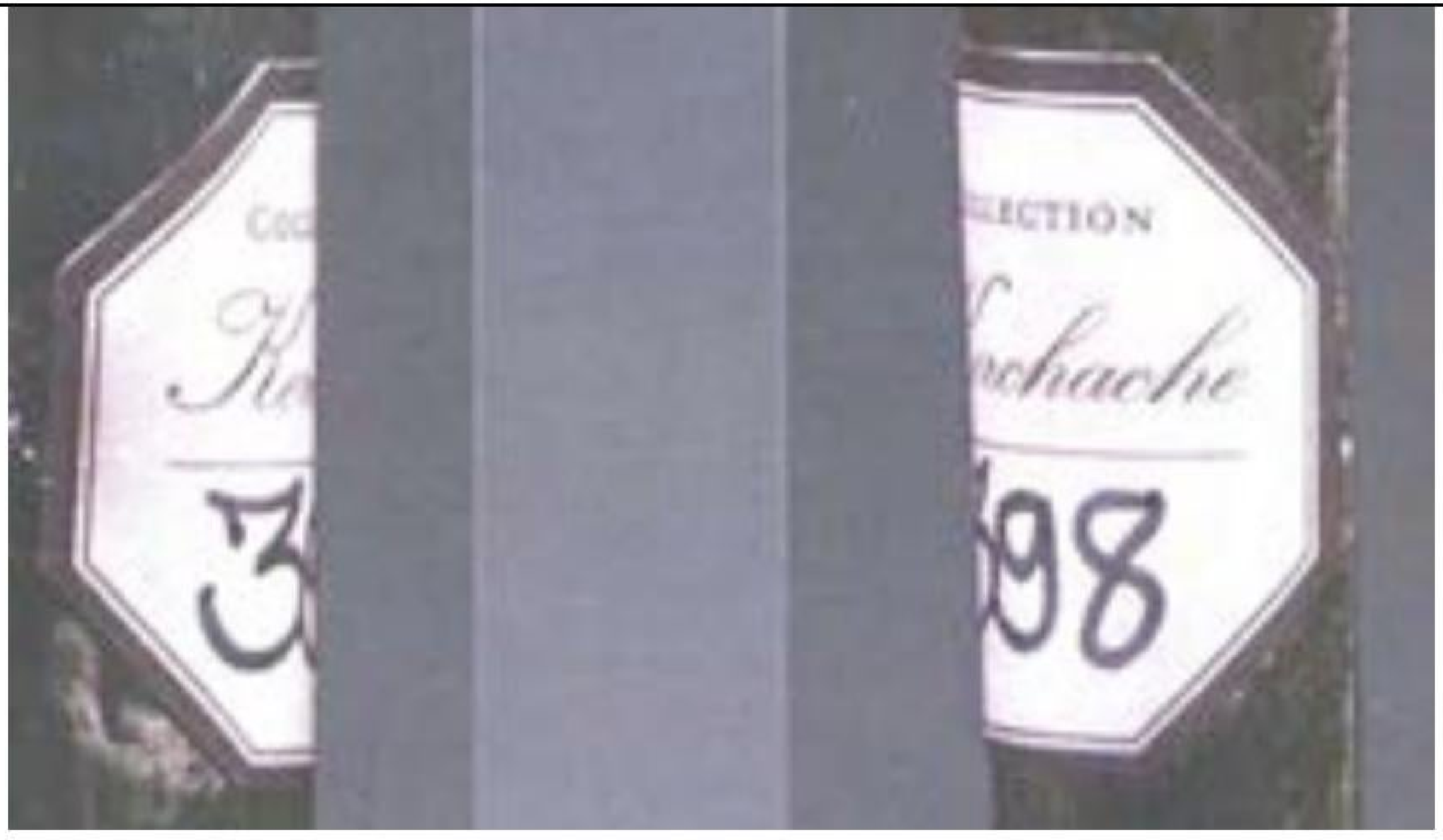
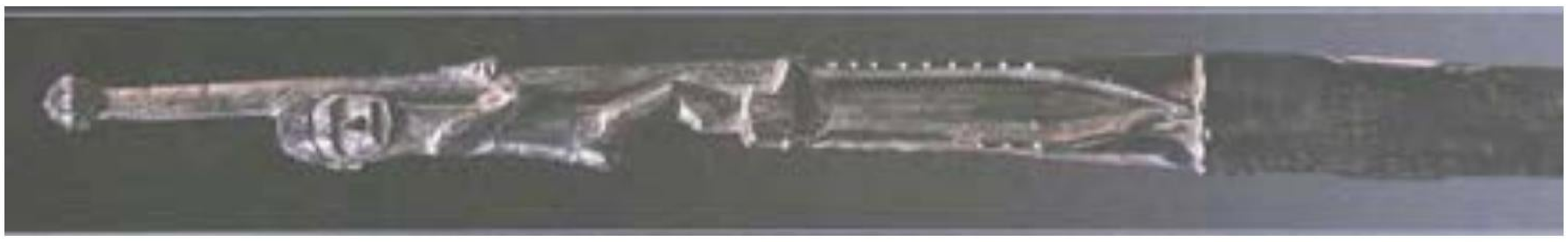
User of the inscription or label	William Holden Collection
Picture of the number or label	 The label on the Papuan Gulf figure  Label on an artwork exhibited by Visser

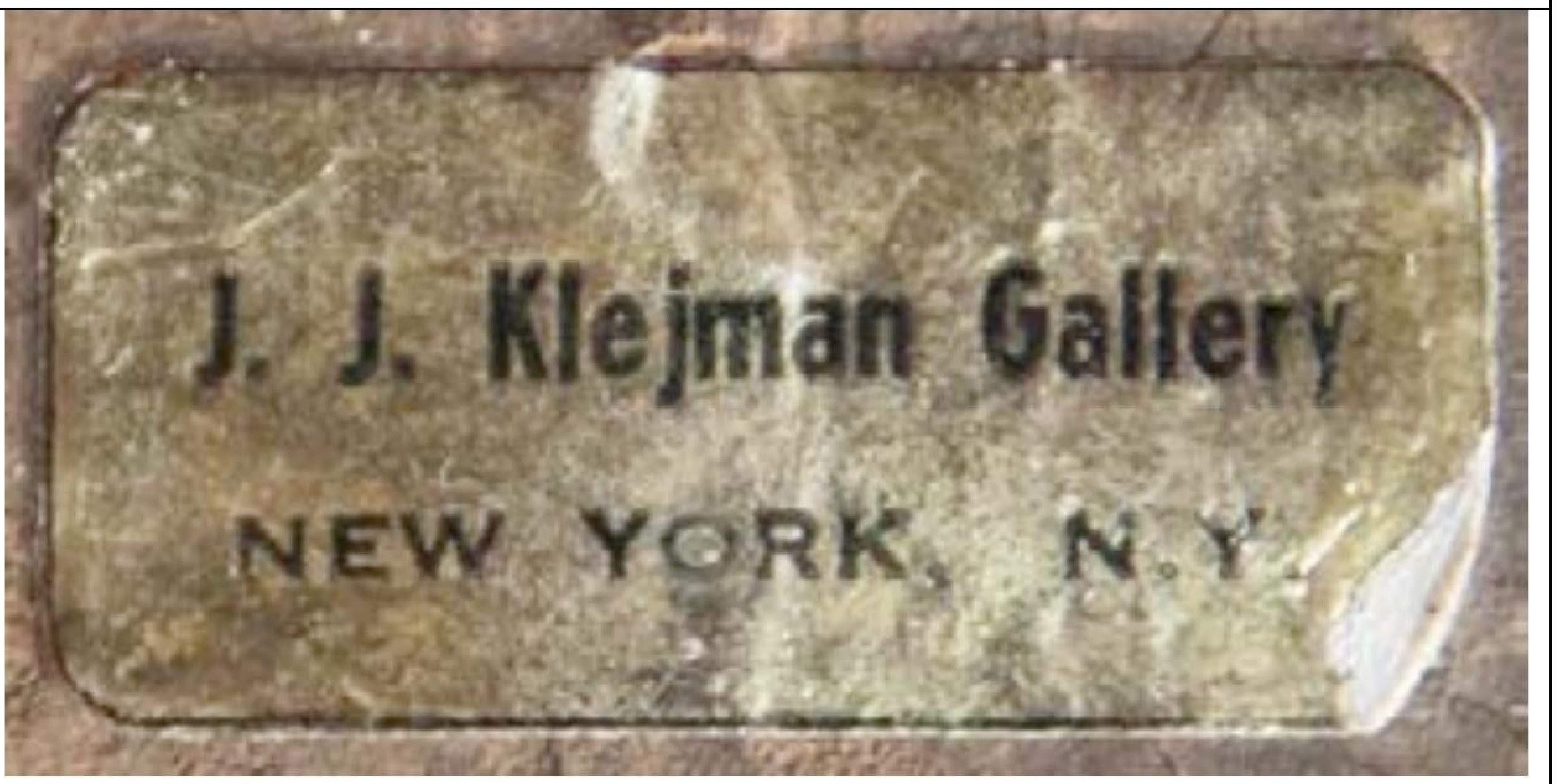
	Gallery in Paris in Sept. 2012
Object which carries the number or label	 Papuan Gulf Figure.
Comments	1. According to David Rosenthal (email Oct 4, 2012), the collection of the actor William Holden (1918-1981) was donated to the Palm Springs Art Museum in California shortly after his death. Rosenthal adds that the museum ‘put it up for auction at Butterfield's in San Francisco, and the pieces appeared in several general sales (not specifically ethnographic) in the two or three years following his death’. 2. Rosenthal thinks that, most likely, the labels were added while the collection was at the museum. His attempts to obtain advice from the museum on this point produced no response. If the labels are those of the museum, then a more appropriate heading for the document would be Palm Springs Art Museum (William Holden Collection). 3. Visser Gallery, Brussels, displayed an artwork with the label inscribed ’79 – 77A’ shown above at Parcours des Mondes in Paris in Sept 2012
Owner of the artwork	The Papuan Gulf Figure: Galerie Meyer in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	3 Jan 2013

User of the inscription or label	B. L. Hornshaw (1881-1937) Collection, Sydney
Picture of the number or label	 Bead Armlets from Boram New Guinea Pres by H. A. H 17.4.30 Presumably the label is in B.L. Hornshaw's handwriting. The second-last line reads 'Pres[ented] by H.A.H'. I do not know who this was, perhaps a member of the Hornshaw family.  Boars Tusks frm Boram New Guinea Pres by H. A H 30.5.30 Another label by the same hand.
Object which carries the number or label	

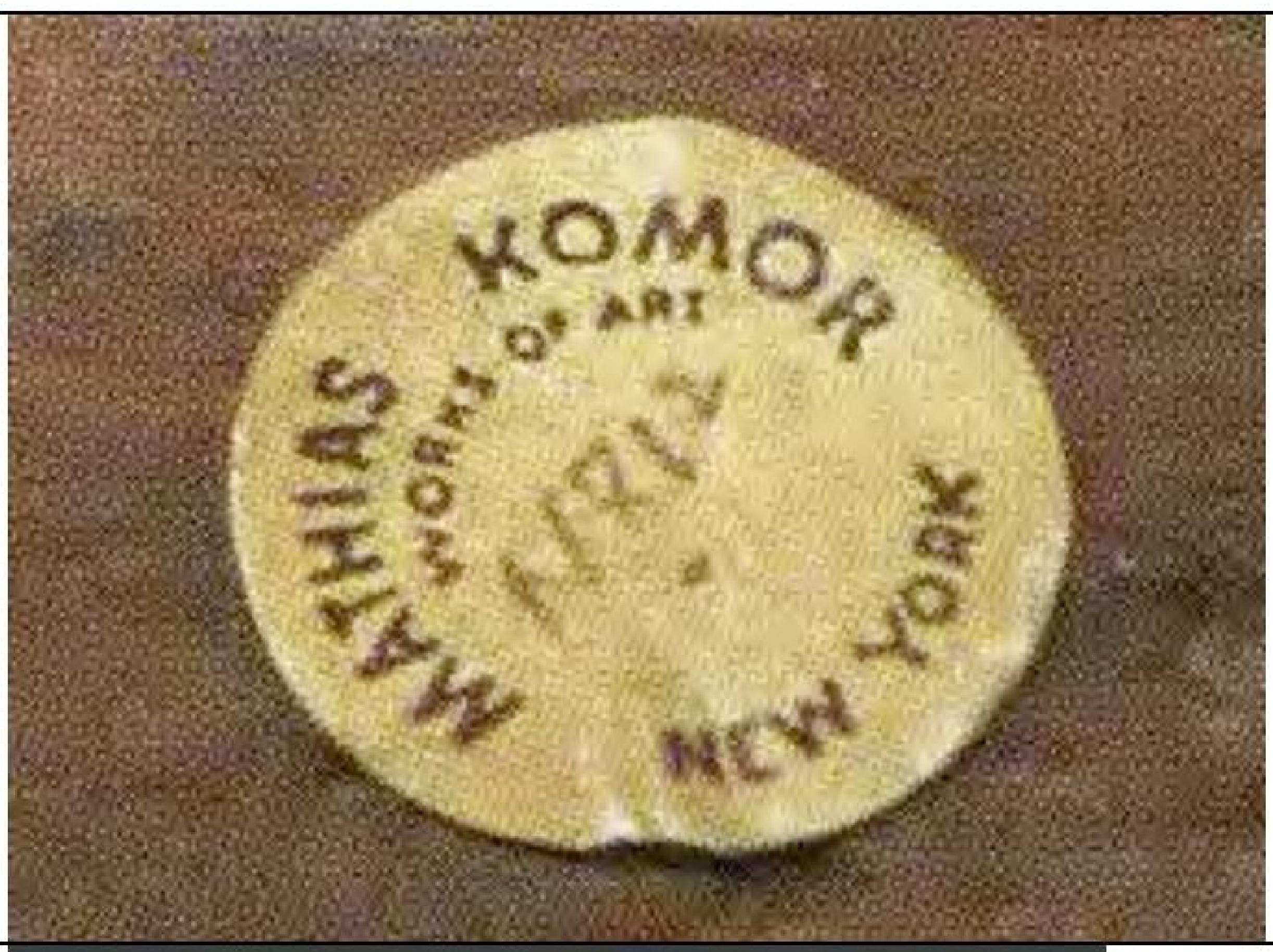
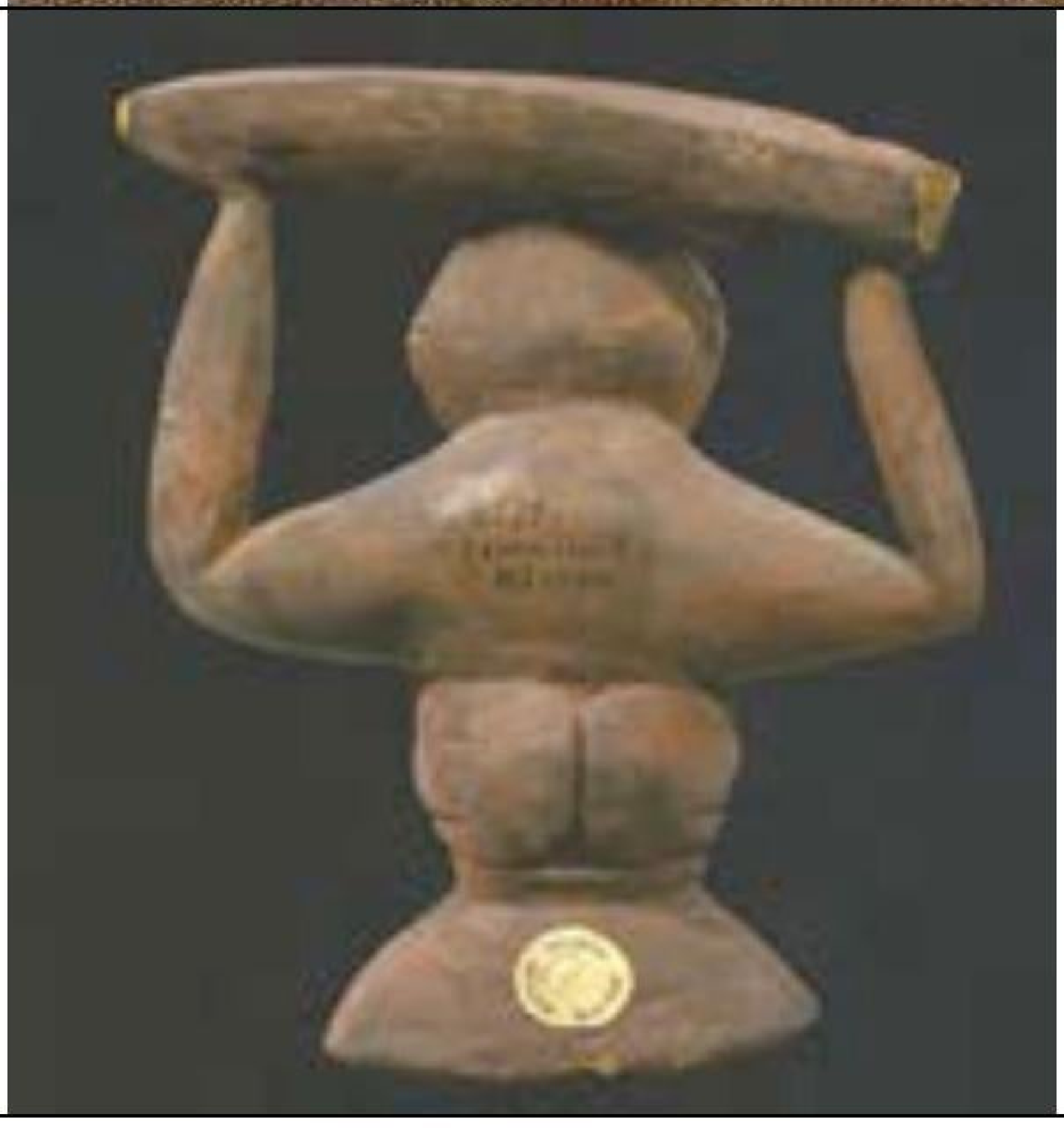
	The bead armlet mentioned in the first label shown above. Admiralty Islands. The boars’ tusks mentioned in the second label shown above. Admiralty Islands.
Comments	The photographs of the labels and objects are used by permission of Theodore Bruce Auctioneers (Vicki’s email 1/6/14).
Owner of the artwork	Offered for sale by Theodore Bruce Auctioneers in Sydney on 26. July 2014, Lot 90 (which included the armlet) and Lot 94 (which included the boars’ tusks).
History of the Collection using the number or label	According to the Theodore Bruce auction catalogue for 26. July 2014, B.L. Hornsahw was an avid collector of Oceanic artworks and artefacts. After his death in 1937 his collection passed to his son R.L. Hornshaw (1903-1986) who added to the collection. According to the catalogue, most of the Hornshaw collection was assembled between 1920 and 1937.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Theodore Bruce Auctioneers.
Document last worked on	1 April 2015

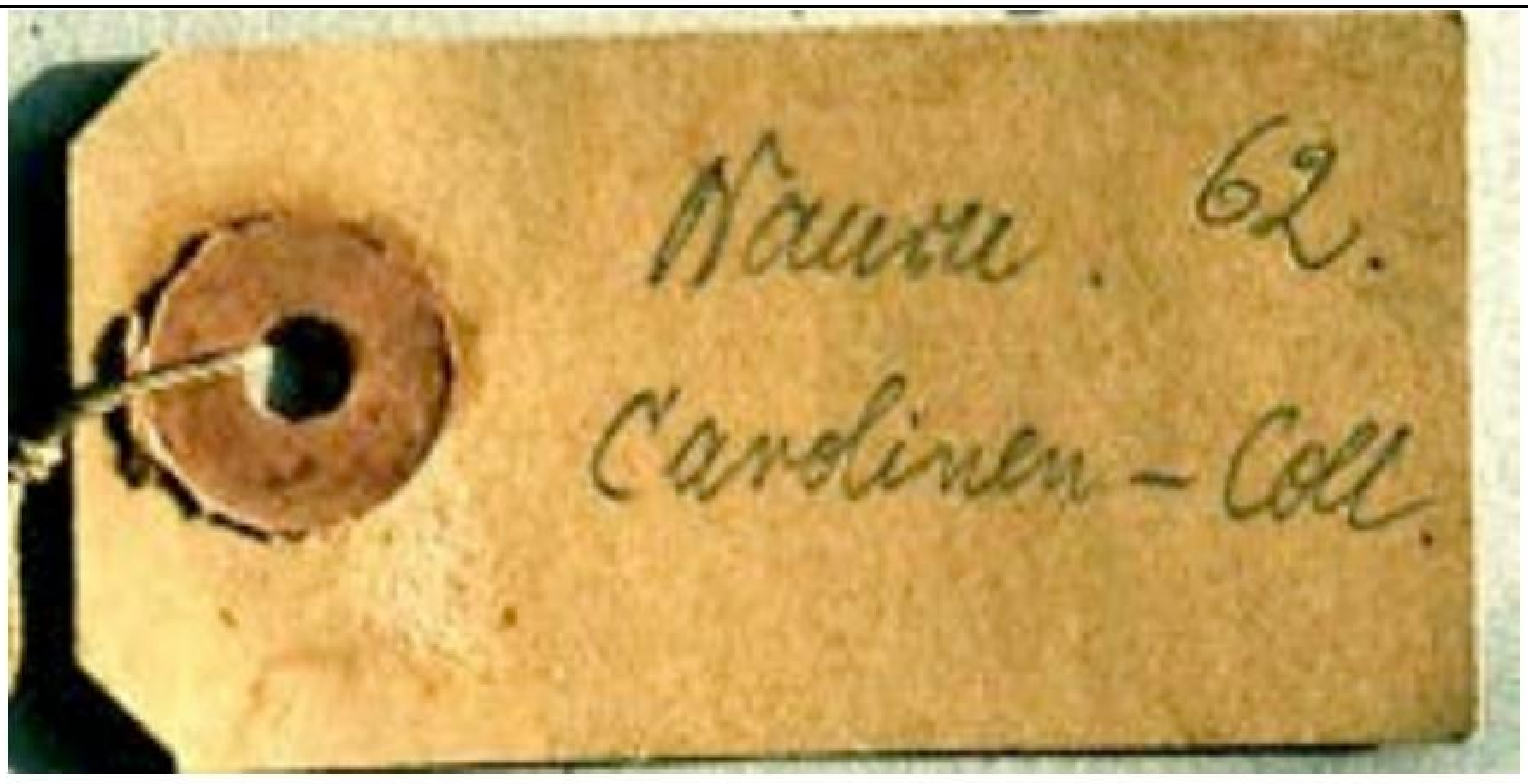
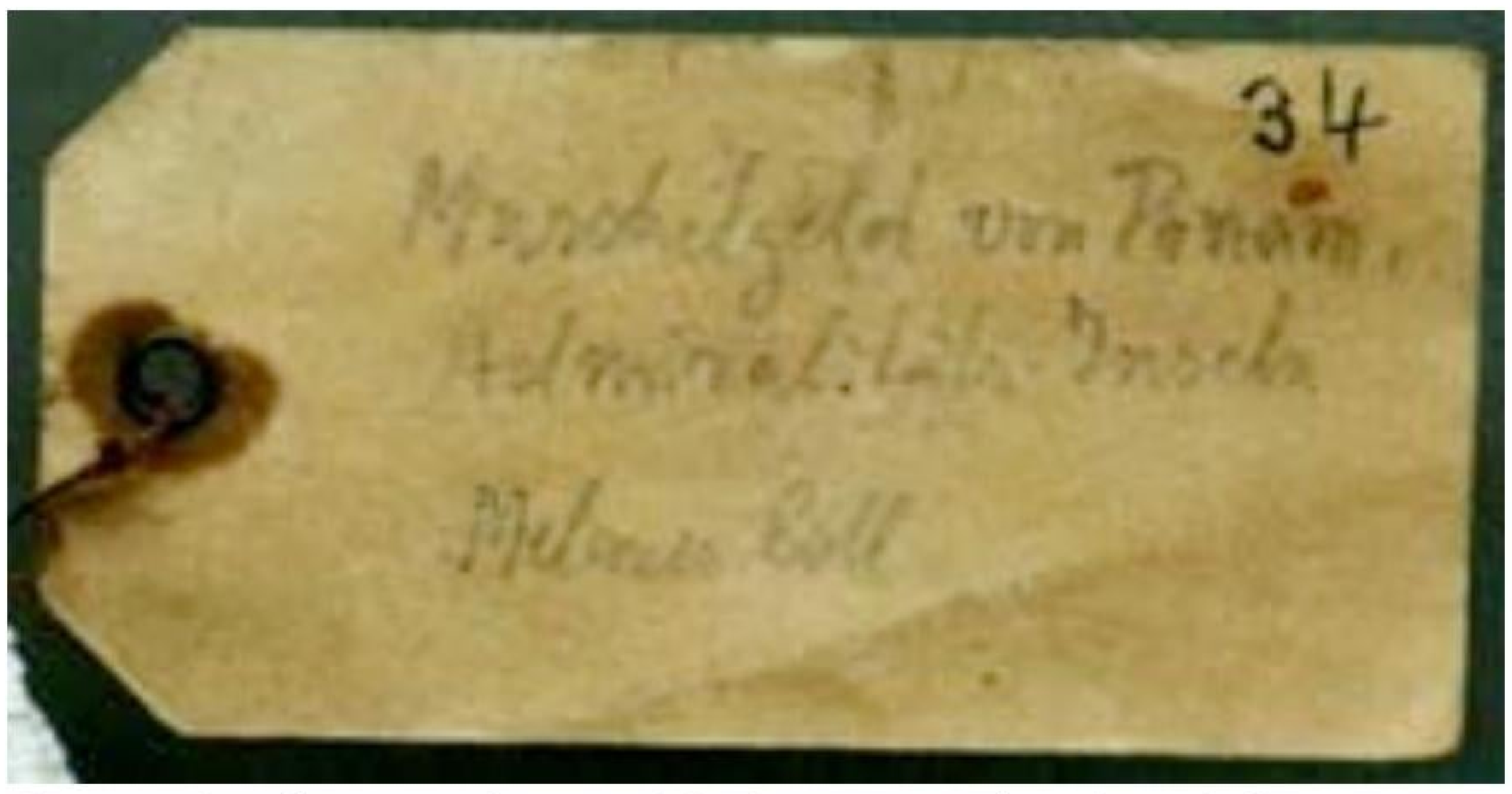
User of the inscription or label	**Jacques Kerchache (1942-2001), France.** He was a dealer and also a collector of and writer on tribal art. The entry on him in

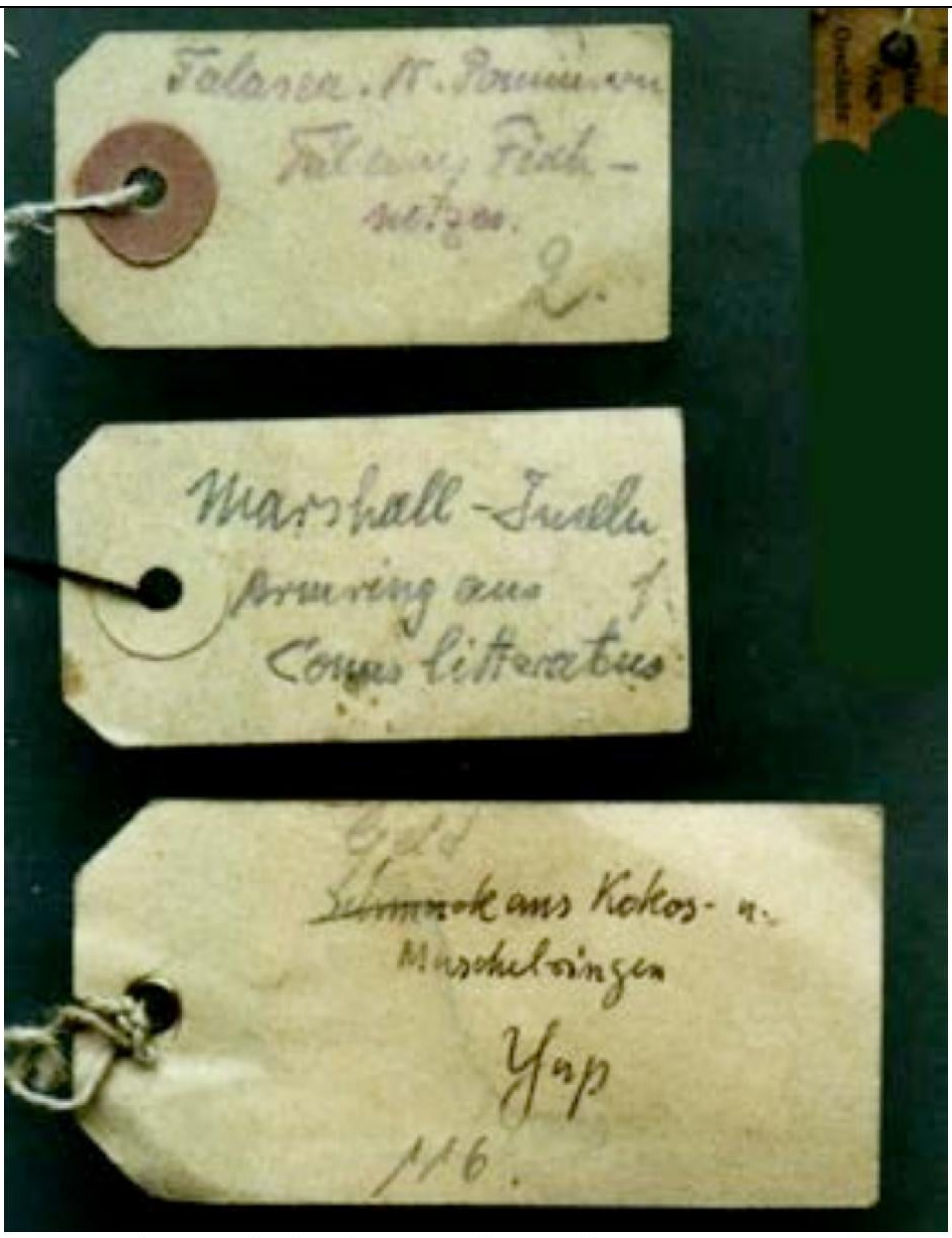
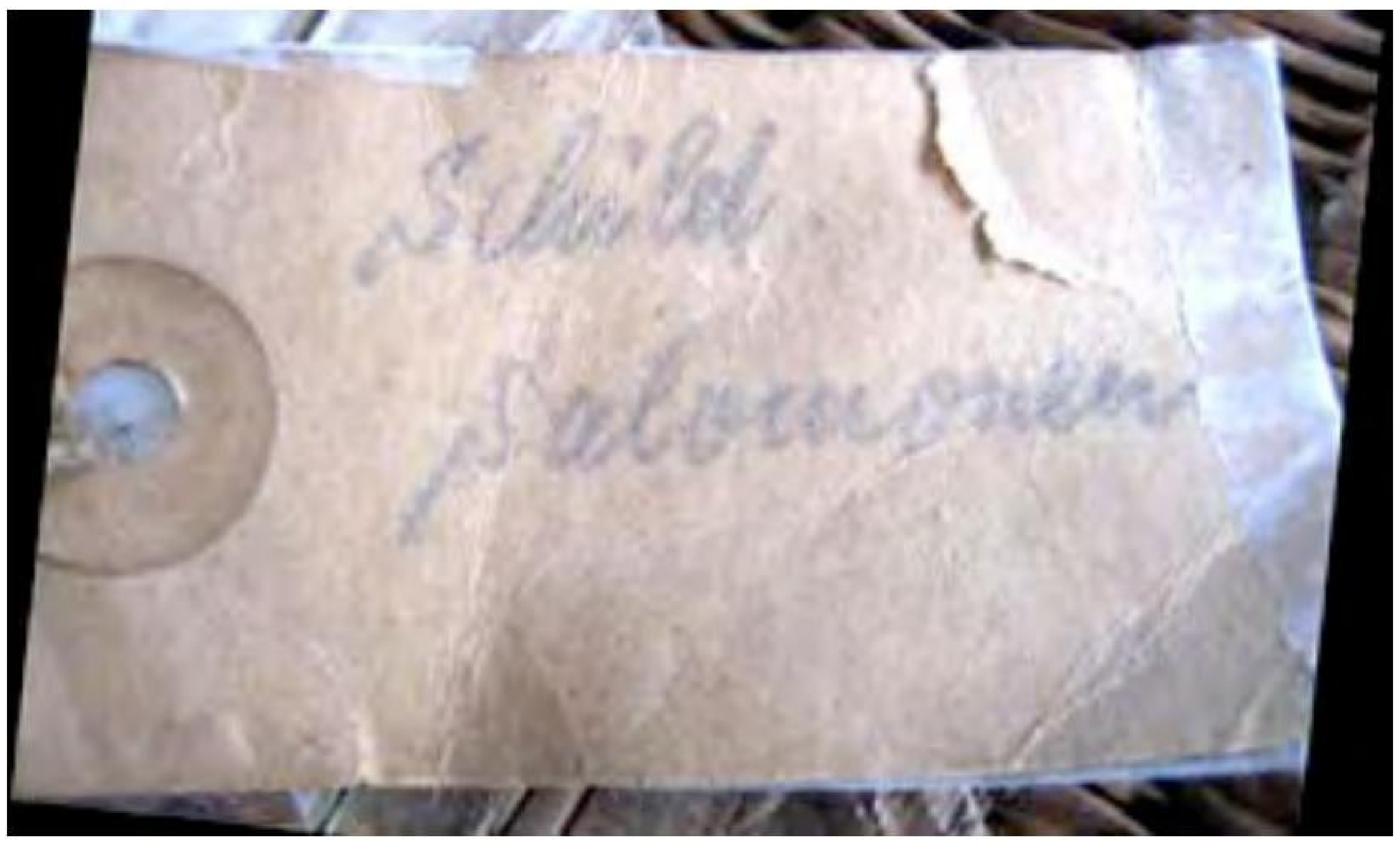
<table>
<tr><td></td><td>Wikipédia provides further information.</td></tr>
<tr><td>Picture of the number or label</td><td>
The label reads ‘Collection Kerchache 398’ (photograph after Meyer 2012, item 22). The label was applied, not by Kerchache, but by the auction house Pierre Bergé for a sale in 2010. The number 398 was the lot number in this sale (Anonymous Collector 1, email July 25, 2012, and Anthony JP Meyer, email July 26, 2012).</td></tr>
<tr><td colspan="2">Object which carries the number

Lime spatula from the Admiralty islands (after Meyer 2012, item 22).</td></tr>
<tr><td>Comments</td><td>The collector mentioned above and Meyer have two objects each from Kerchache’s collection without labels or inscriptions.</td></tr>
<tr><td>Owner of the artwork</td><td>Galerie Meyer in 2012</td></tr>
<tr><td>History of the Collection using the number or label</td><td></td></tr>
<tr><td>Research questions</td><td></td></tr>
<tr><td>For further information see</td><td></td></tr>
<tr><td>Document prepared by</td><td>Harry Beran</td></tr>
<tr><td>Document last worked on</td><td>26 July 2012</td></tr>
</table>

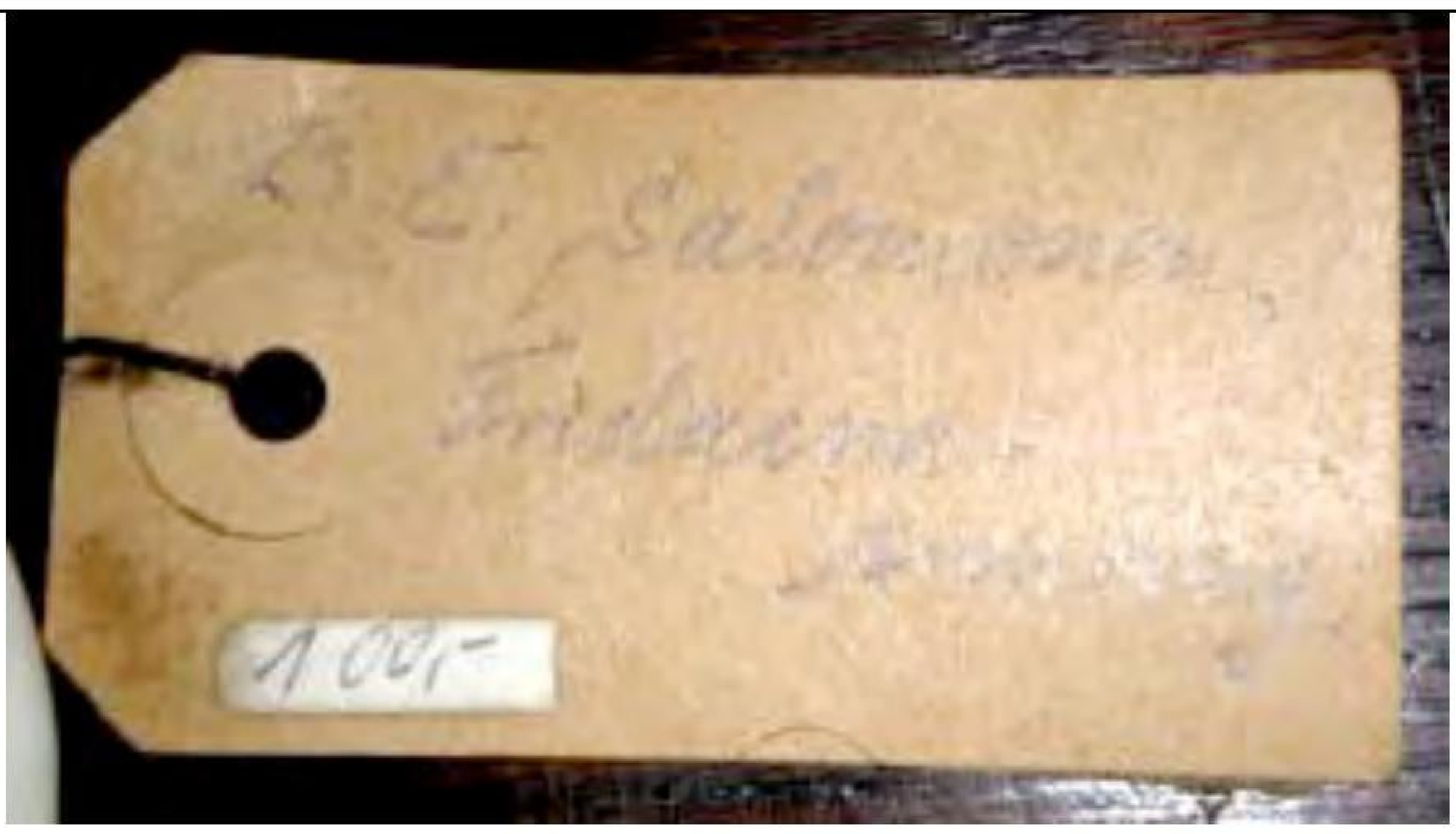
User of the inscription or label	John J. Klejman Gallery New York
Picture of the number or label	 J. J. Klejman Gallery NEW YORK, N.Y.
Object which carries the number or label	The label was on an African sculpture whose photograph I don’t have.
Comments	
Owner of the artwork	I don’t know who the present owner of the sculpture is which carries the above label.
History of the Collection using the number or label	Klejman was a well-known dealer and owner of the J.J. Klejman Gallery, New York, for many years. He retired in the 1980s and died in 1995 (cf. online version of the African art archive). He sold African and Oceanic artworks.
Research questions	I would like to hear from someone who has an Oceanic artwork with a Klejman label for inclusion in this document. You can email me at <hberan@btinternet.com>
For further information see	
Document prepared by	Harry Beran with a photograph of the above label from Anthony JP Meyer
Document last worked	19 Dec. 2014

on	

User of the inscription or label	**MATHIAS KOMOR**, New York
Picture of the label	
Object which carries the number	
Comments	
Owner of the artwork	Galerie Meyer in 2004
History of the Collection using the inscription	
Research questions	Mathias Komor had a gallery at 19E 71 Street off Madison Avenue, New York (Loed van Bussel, email April 10th, 2012).
For further information see	Meyer (2004: 30-31)
Document prepared by	Harry Beran (photographs after Meyer (2004: 30-31, reproduced courtesy Anthony JP Meyer).
Document last worked on	22 May 2012

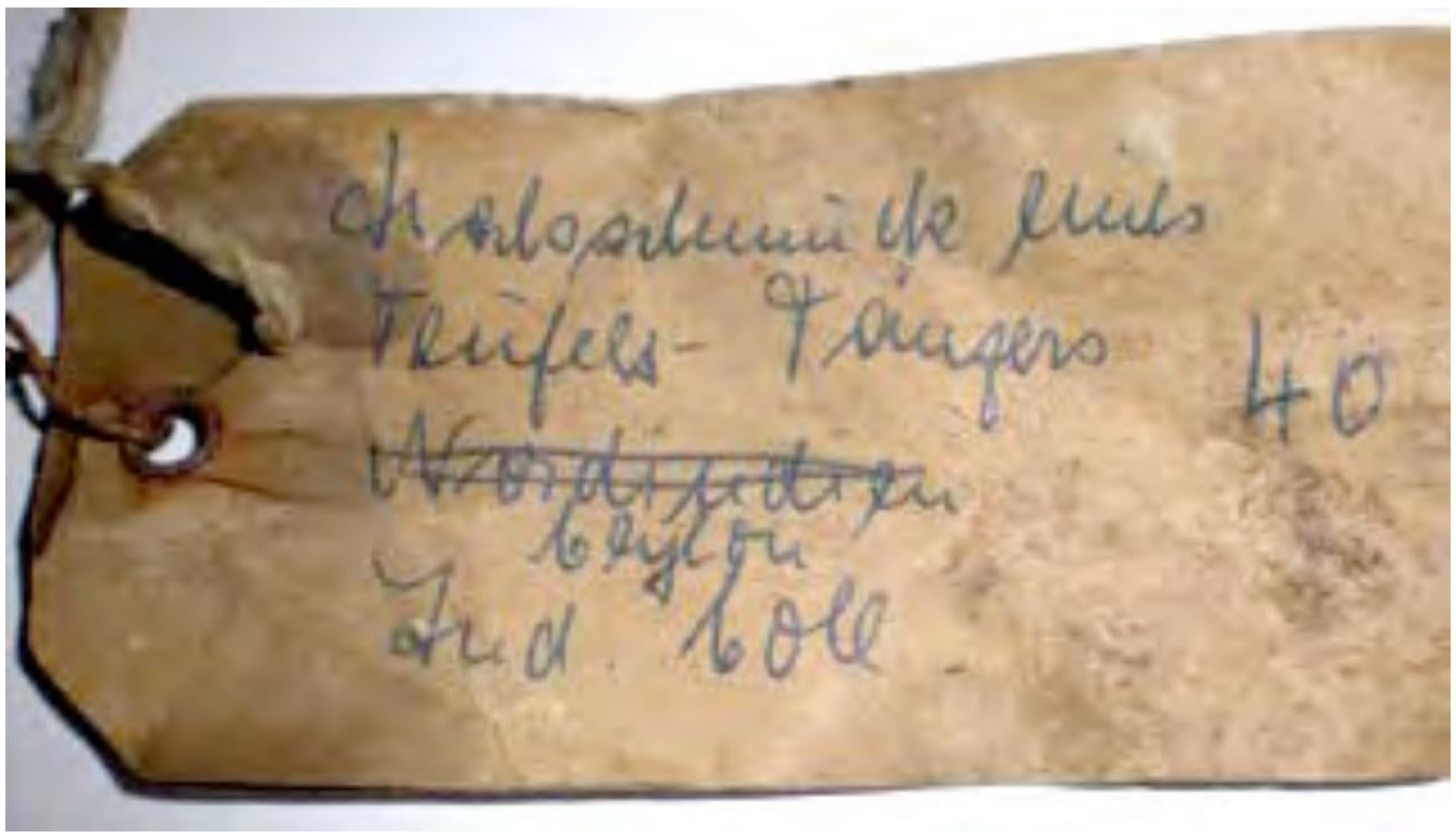
User of the inscription or label	**Julius Konietzko (1886-1952) Collection, Hamburg.**
Picture of the number or label	 Nauru. 62. Carolinen-Coll. 1. Label reading ’62. Nauru Carolinen – Coll.’  34 Muschelgeld von Panam. Admiralitäts-Inseln Melanes Coll 2. Label reading ’34 Muschelgeld von Panam Admiralitäts-Inseln Melanes Coll’ (‘34 Shell money from Panan Admiralty Islands Melanes[ian] Coll[ection]’).

	 Talasea. N. Pommern Teil eines Fisch- netzes. 2. Marshall-Inseln Armring aus 1. Conus litteratus Geld ~~Schmuck~~ aus Kokos- u. Muschelringen Yap 116. 3-5. Three labels reading from top to bottom - ‘Talasia. N. Pommern Teil ?eines Fischnetzes. 2.’ (‘Talasia N[ew] Britain part of a fishing net. 2.’) - ‘Marshall-Inseln Armring aus Conus litteratus 1.’ - ‘Geld aus Kokos- u. Muschelringen Yap 116.’ (‘Money consisting of coconut- and shellrings Yap 116.’)  Schild Salomonen 6. The label reads ‘Schild Salomonen’ (Shield Solomons)



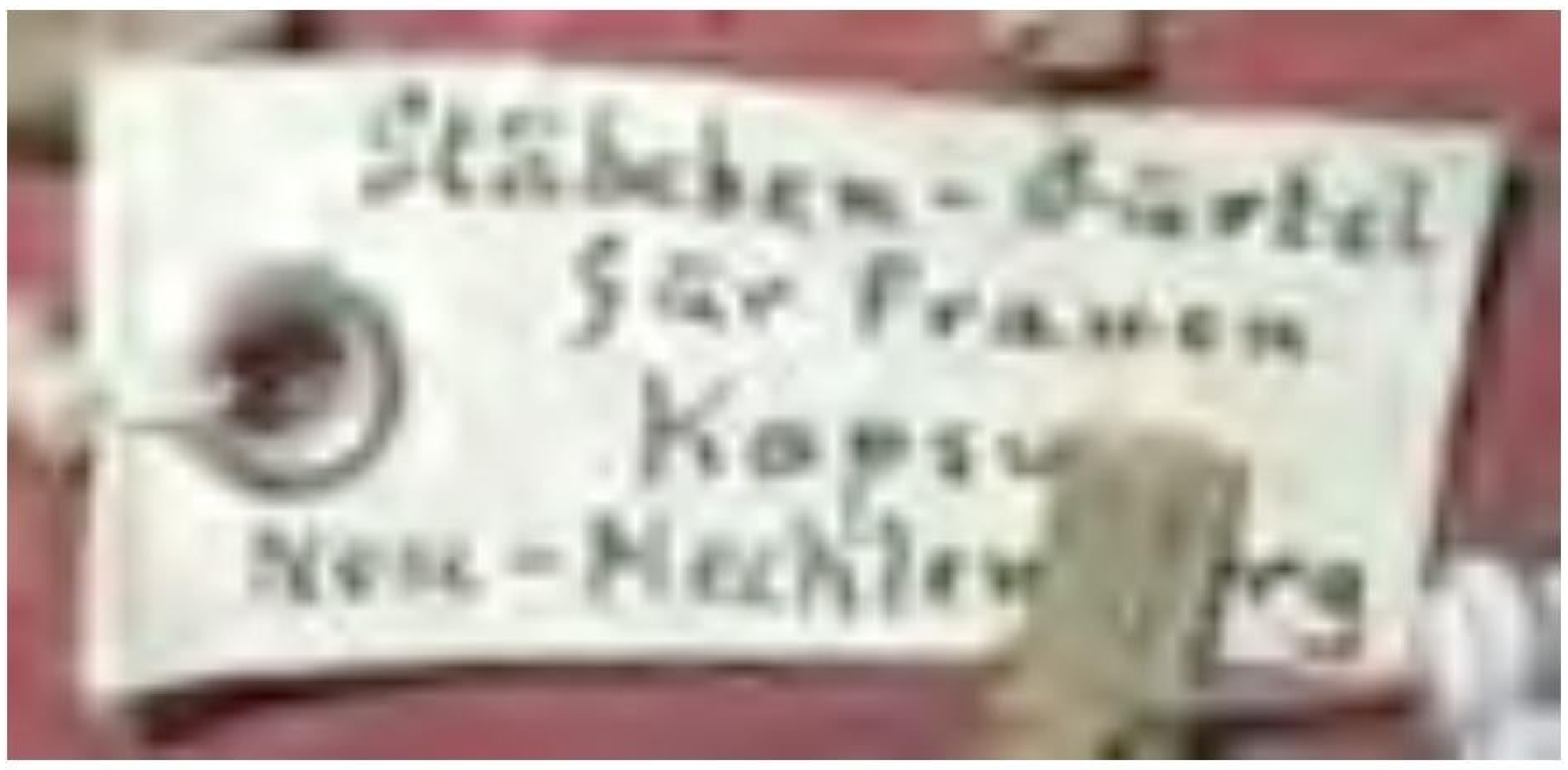
B. E. Salomonen
Tridacna-
[illegible]
1 00,-

7. The Label reads ‘[illegible letter]3 E.Salomonen Tridacna [illegible] 100 [mark]’. ([Illegible letter]3 E[ast] Solomons Tridacna [illegible] 100 [Mark]’.)



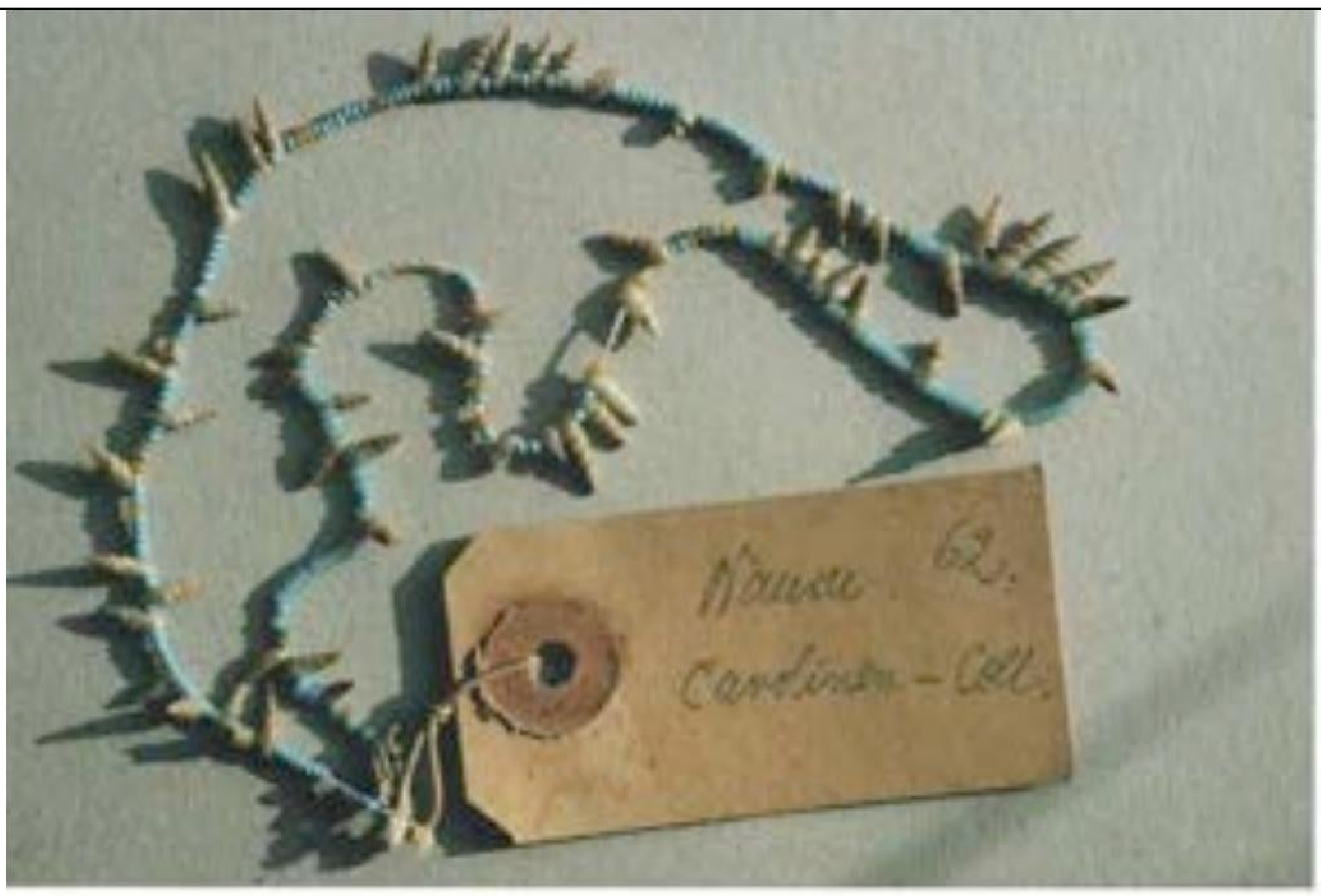
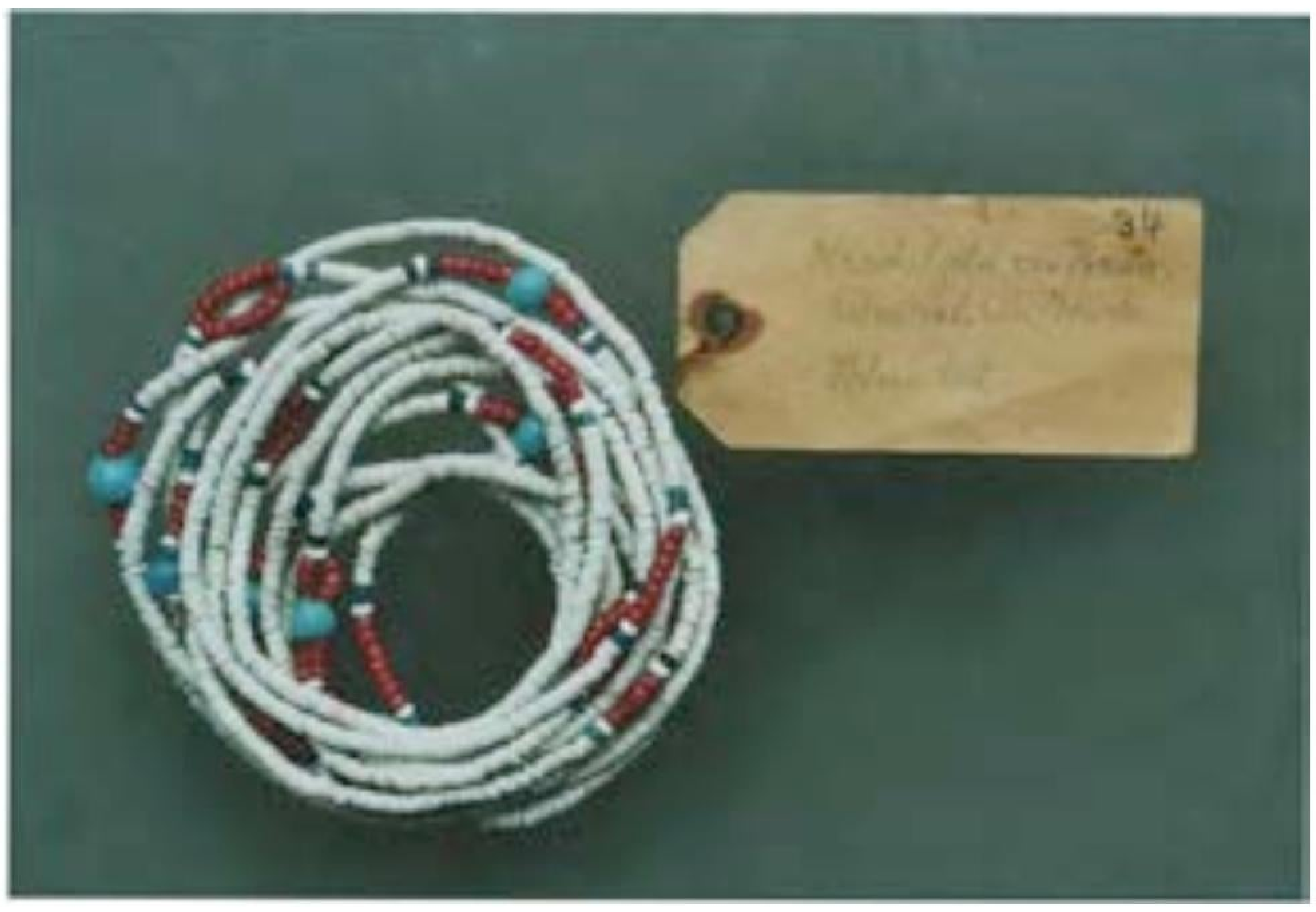
Halsschmuck eines
Teufels-Tänzers
~~Nordindien~~
Ceylon
Ind. Coll
40

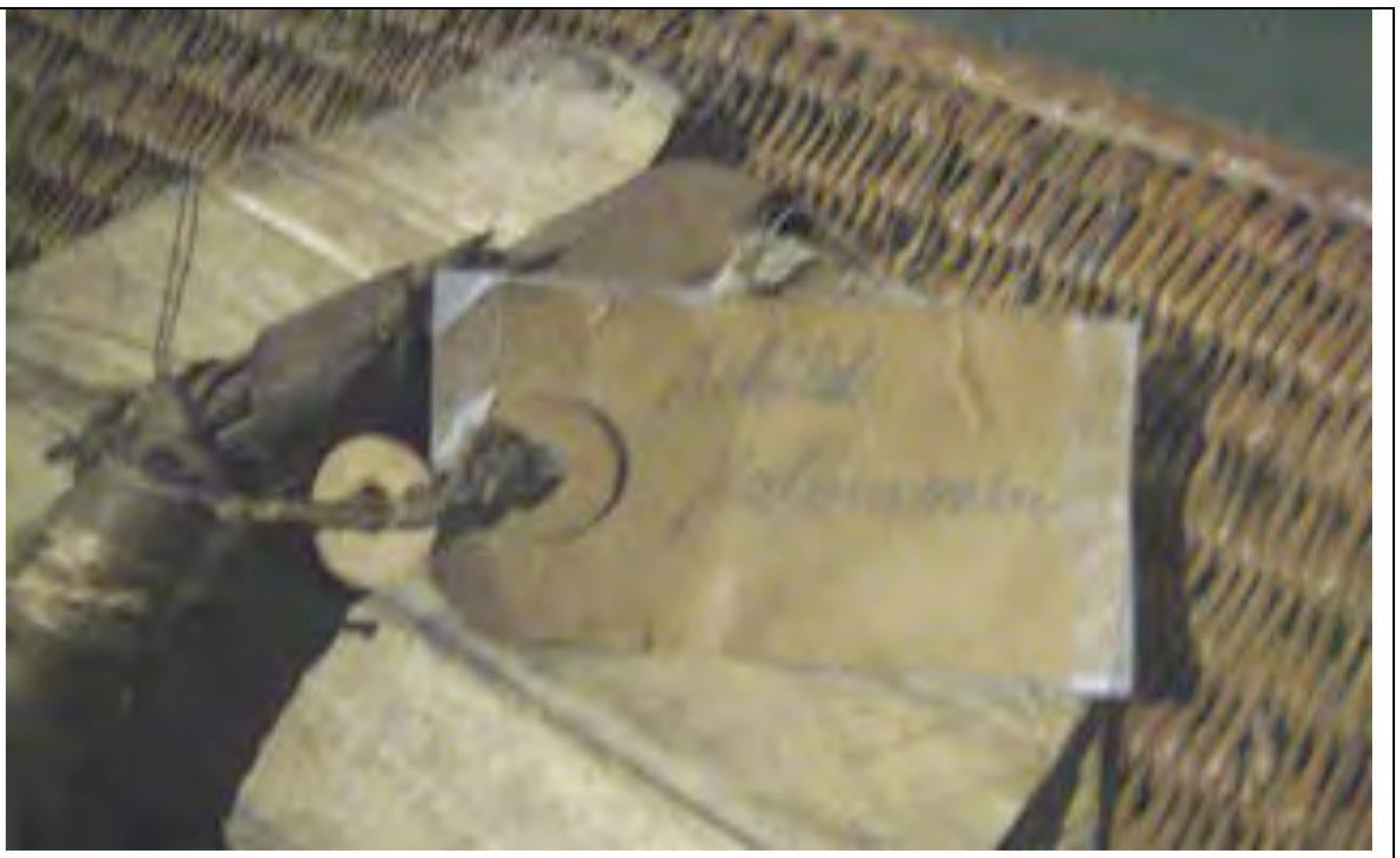
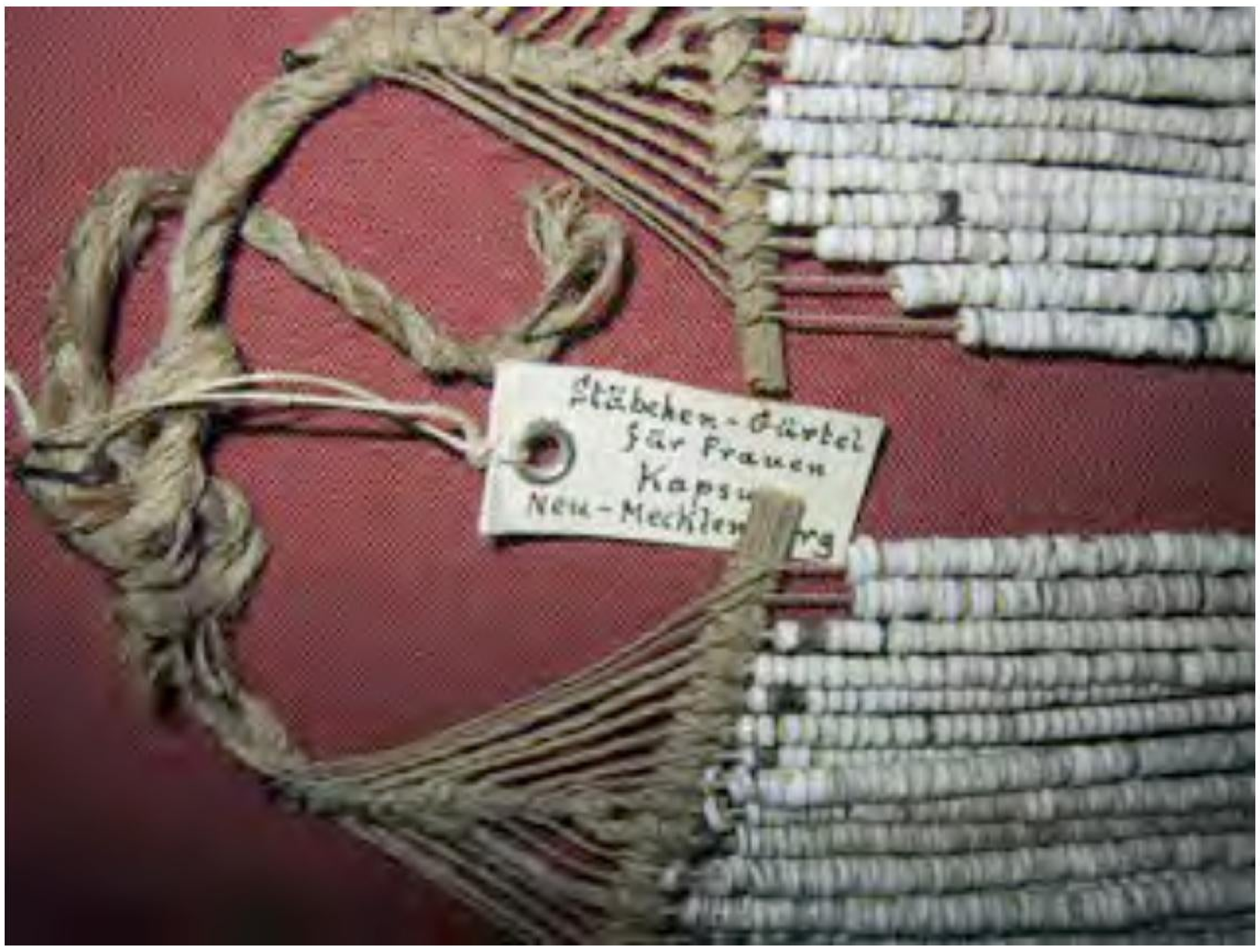
8. The label reads ‘Halsschmuck eines Teufels-Tånzers ~~Nordindien~~ Ceylon ?Ind. Coll.. 40’ (‘Necklace of a devil-dancer ~~North India~~ Ceylon ?Ind. Coll. 40’.)



Stäbchen-Gürtel
für Frauen
Kapsu
Neu-Mecklen rg

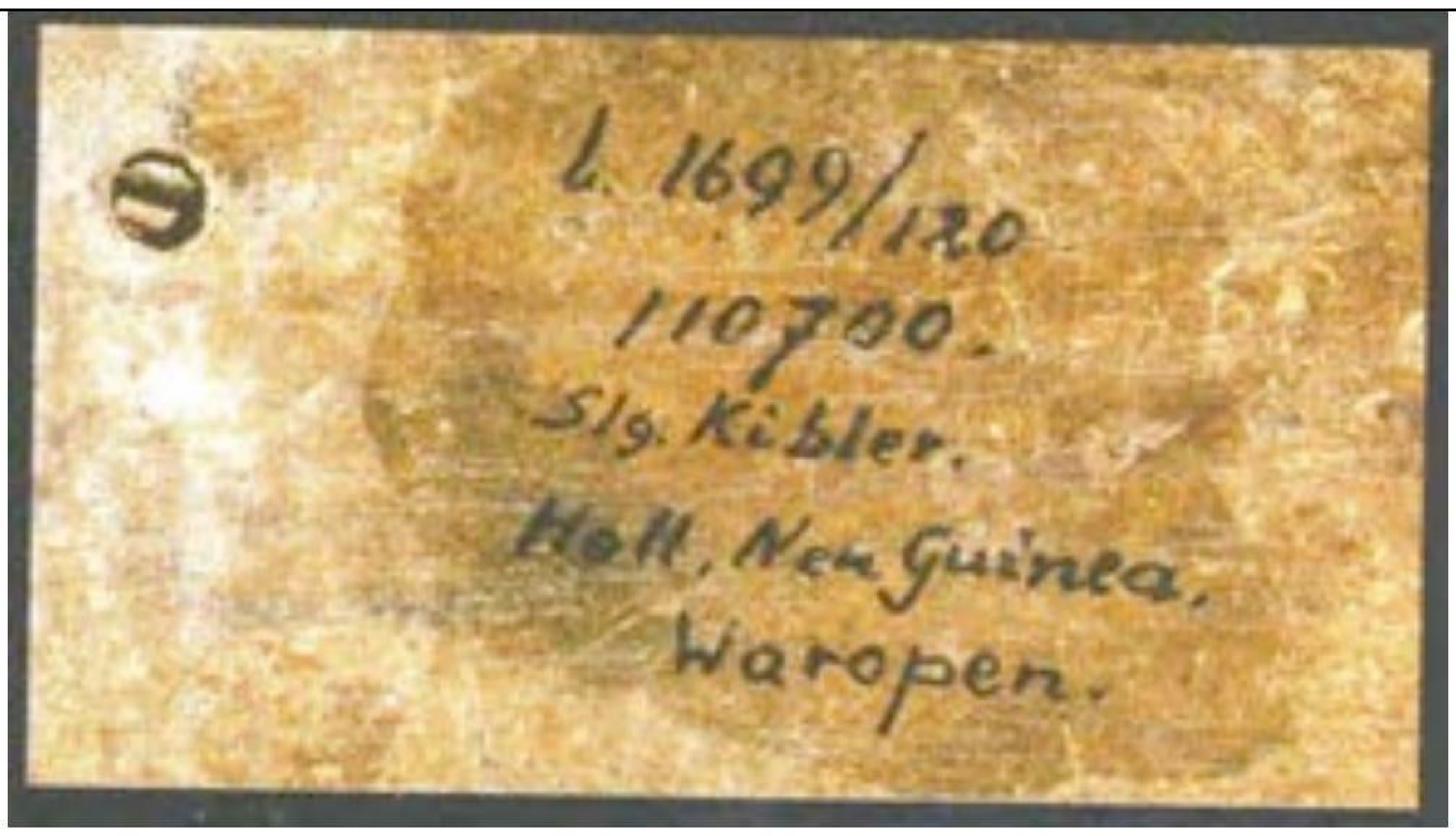
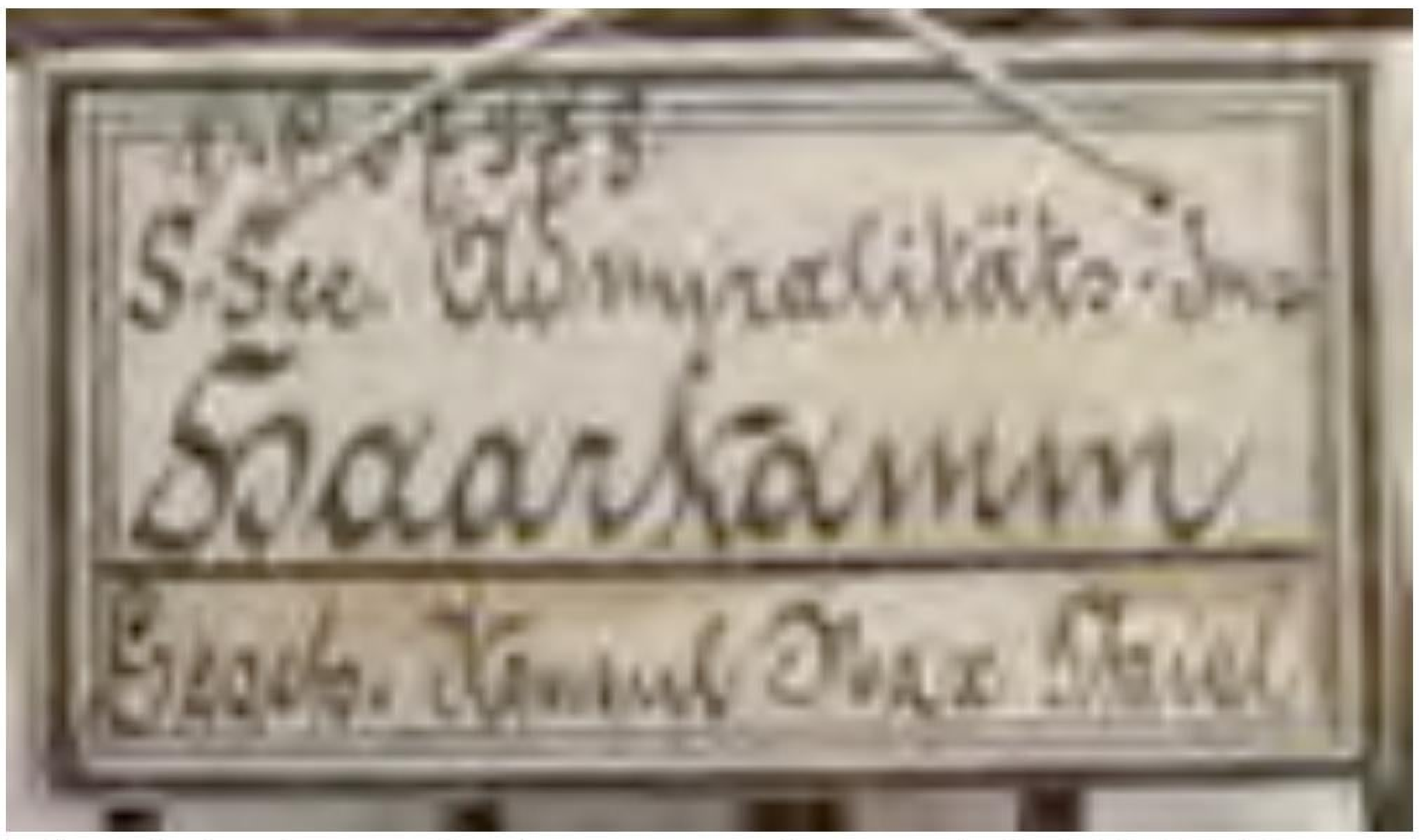
9. The label reads (in translation) Rod-belt for women . . . New Ireland.

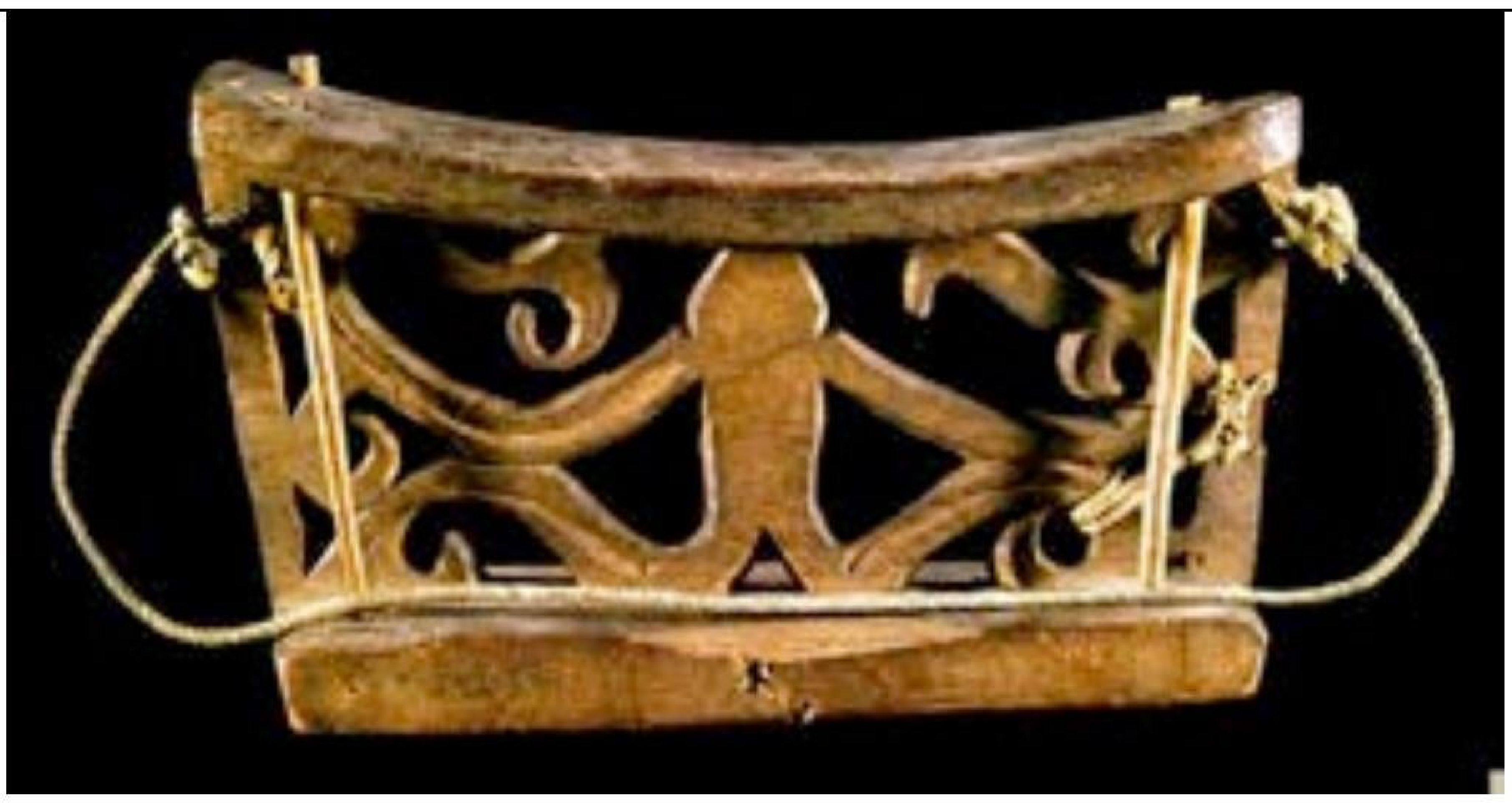
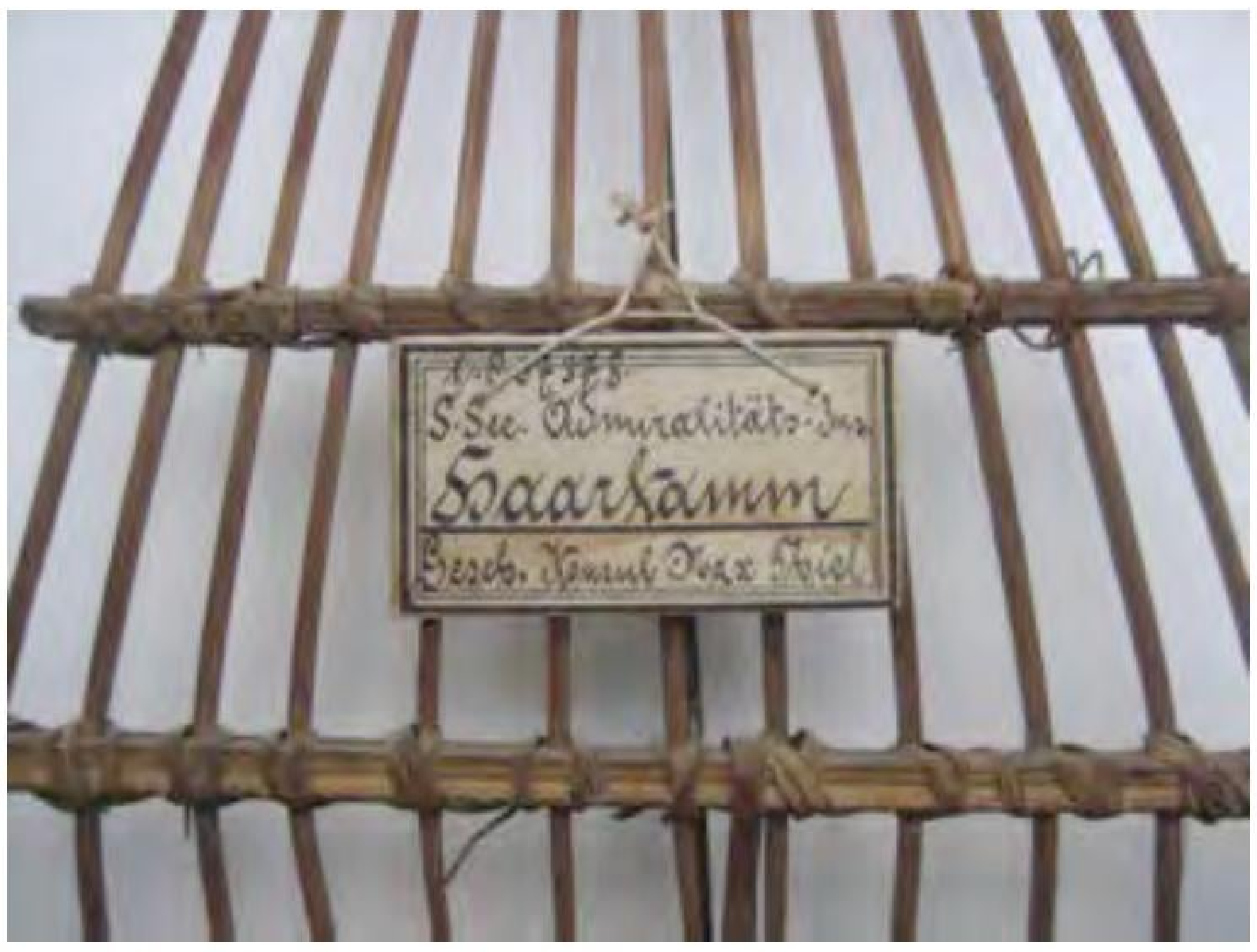
Object which carries the number or label	 Nauru. 62. Carolinen-Coll. 1. The Nauru necklace to which labwl 1 is attached.  2. The Admiralty Islands shell money to which the second label is attached. 3-5. I do not have images of the objects to which these labels are attached.

	 6. Photograph of part of the shield from the Solomon Islands to which the sixth label shown above is attached. 7. and 8. The whereabouts of the objects to which the seventh and eigths labels were once attached is not known.  9. Photograph of part of the belt from New Ireland to which the ninth label is attached. Loed van Bussel (email April 23rd, 2012) comments that it is probably from the Caroline Islands.
Comments	1. **The Brown labels.** Klaus Maaz advises that the labels numbered 1 – 5 are from the Julius Konietzko Collection. Loed van Bussel writes that the Solomon Islands shield to which the sixth label is attached shield is from the Julius Konietzo

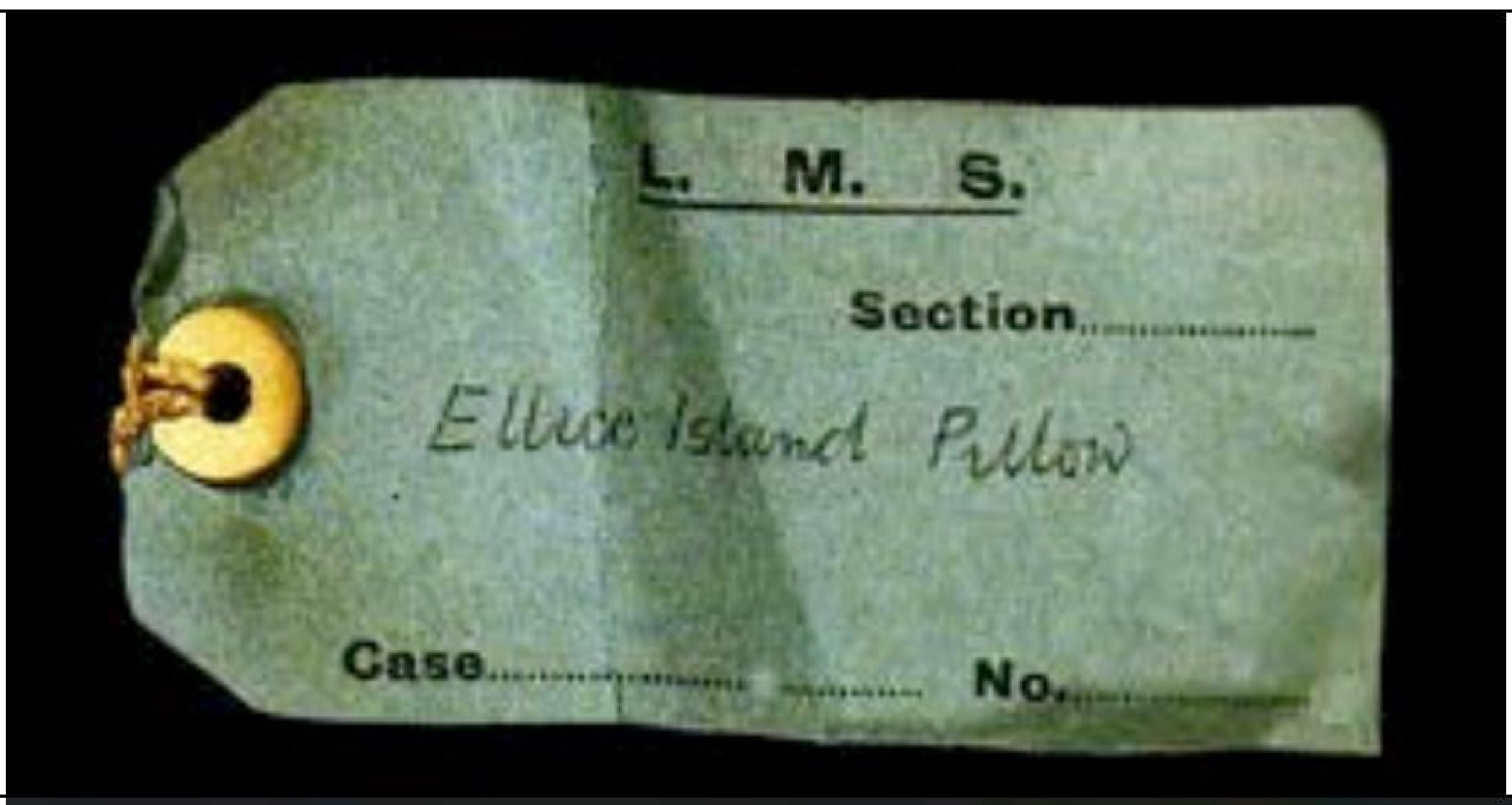
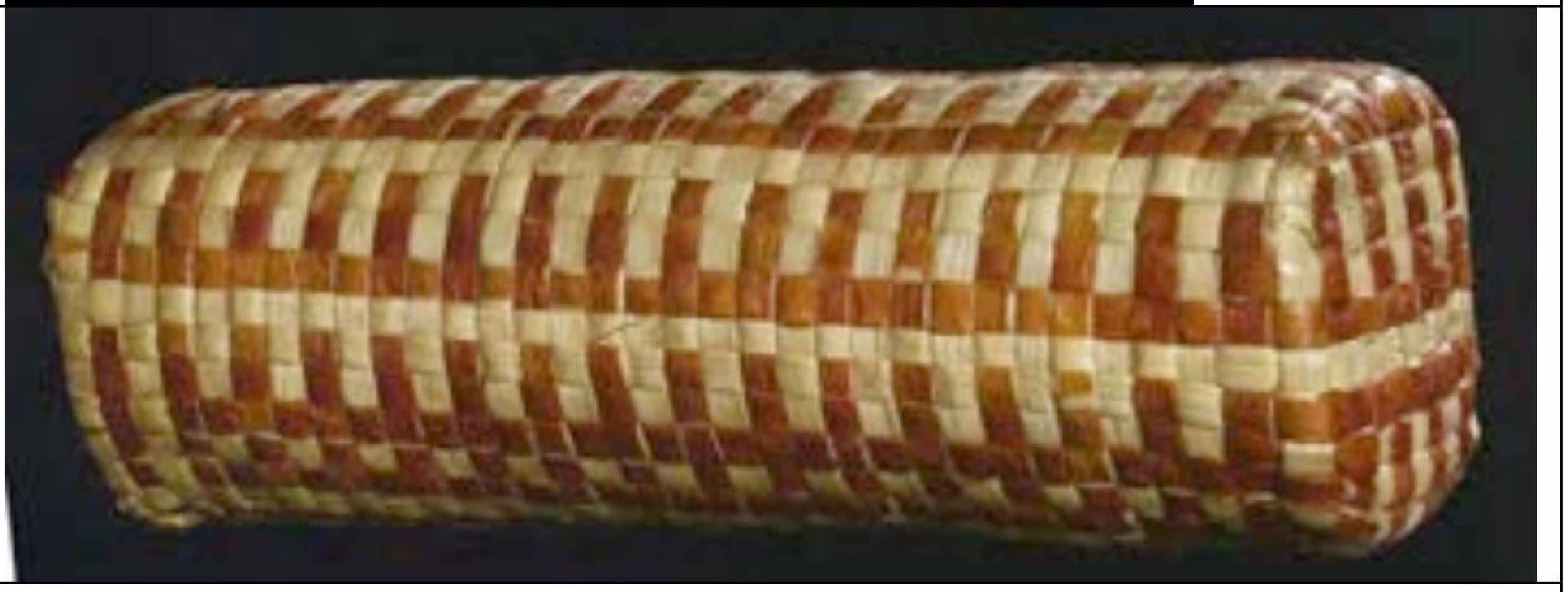
	Collection. Renate Donath found the seventh and eights labels in a chest among her belongings. She writes (email to Loed van Bussel May, 8th, 2012) that they are definitely from Konietzko. Renate Donath is the widow of Ingo Donath, a collector-dealer, who obtained most of the leftovers from the Julius Konietzko Collection, after Konietzko's widow and daughter had died (Loed van Bussel, email May 23rd, 2012). It seems likely that all of these labels were written by Konietzko. Some of the labels carry numbers. I do not know whether they refer to a catalogue Konietzko may have kept of his collection. **2. The white label.** Labels of this type with careful non-cursive writing are a mystery. Loed van Bussel has a number of objects from the Julius Konietzko Collection with such labels, including the body ornament with the ninth label shown above. The book on fish hooks by Daniel Blau and Klaus Maaz (2012) shows numerous objects with labels of the same type (33, 55, 75, 79, 97, 103, 105, 150, 151, 153, 158, 159, 160, 161-3, 167, 169, 173, and 277). The origin of these labels is discussed in the document entitled 'Unidentified Collection FFF'.
Owner of the artwork	The objects to which the first and second label are attached are in the collection of Klaus Maaz, Germany. The third to fifth labels are also in his collection. The shield with the sixth label is in the van Bussel Collection (Z 037) in 2012 and so are the seventh and eigths labels. The body ornament to which the ninth label is attached is also in the van Bussel Collection.
History of the Collection using the number or label	
Research questions	When and how was the Julius Konietzko collection dispersed?
For further information	There is an entry on Julius Konietzko in the German edition of Wikipedia.

see	
Document prepared by	Harry Beran with information and photographs from Loed van Bussel and Klaus Maaz.
Document last worked on	26 Aug. 2012

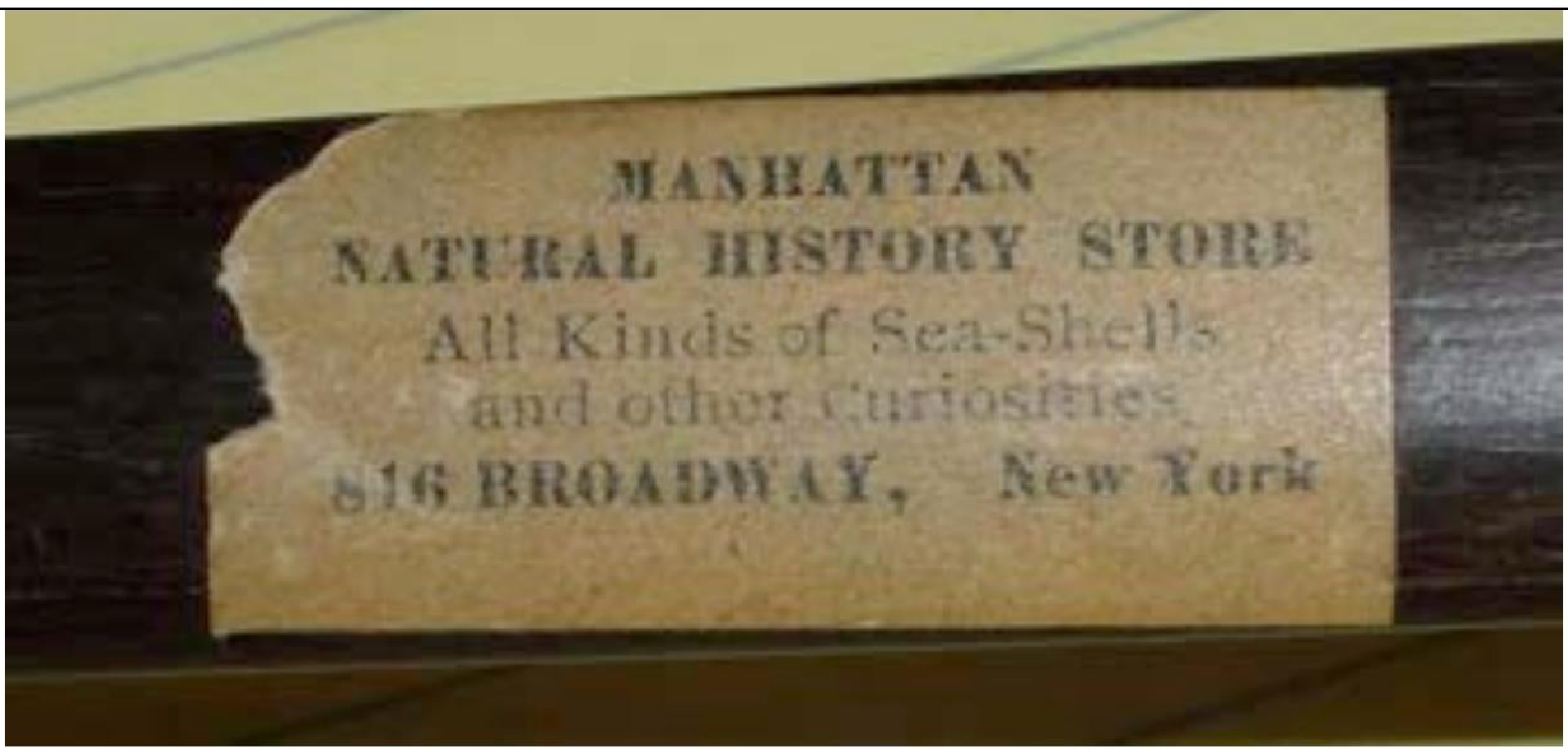
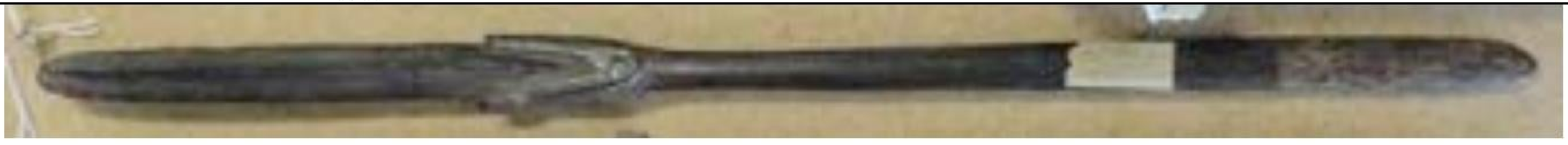
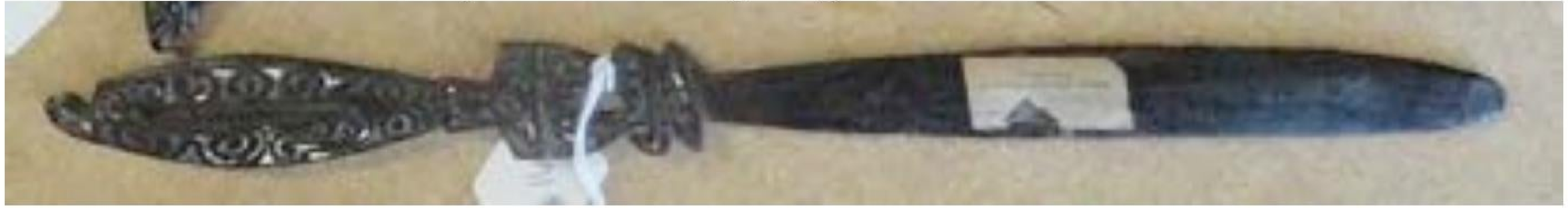
User of the inscription or label	**LINDEN-MUSEUM, STUTTGART**
Picture of the number or label	 L. 1699/120 110700. Slg. Kibler. Holl. Neu Guinea, Waropen. Paul Kibler collected the headrest at Waropen. Ingrid Heermann advises (email 23 April 2012) that both numbers are from the Linden-Museum.  S-See Admiralitäts-Ins. Haarkamm Gesch. Konsul Max Thiel. The label reads (in translation) IC 57378 S[outh] Seas. Admirality Islands. Hair comb. Don[ated] Consul Max Thiel.

Object which carries the number	 The Waropen headrest.  S.-See. Admiralitäts-Ins. Haarkamm Gesch. Konsul Max Thiel Part of the Admirality Islands comb.
Comments	There is also a document on Linden-Museum inscriptions.
Owner of the artwork	The headrest: Galerie Meyer in 2004. Ingrid Heermann advises (email (23 April 2012) that this object was L 864/152 in the Linden-Museum and went to Ernst Heinrich (cf.) The comb: van Bussel Collection Z 029, ex Ernst Heinrich, ex Linden-Museum.
History of the Collection using the number or label	The Linden-Museum is of course still going strong. Some objects from the Kibler Collection were exchanged by the Linden-Museum during the 1960s and 1970; this practice was discontinued once the museum became a state museum (Ingrid Heermann, email April 16th, 2012).
Research questions	
For further information	On the headrest see Meyer (2004: 11)
Document prepared by	Harry Beran (photographs after Meyer (2004: 11, reproduced courtesy of Anthony JP

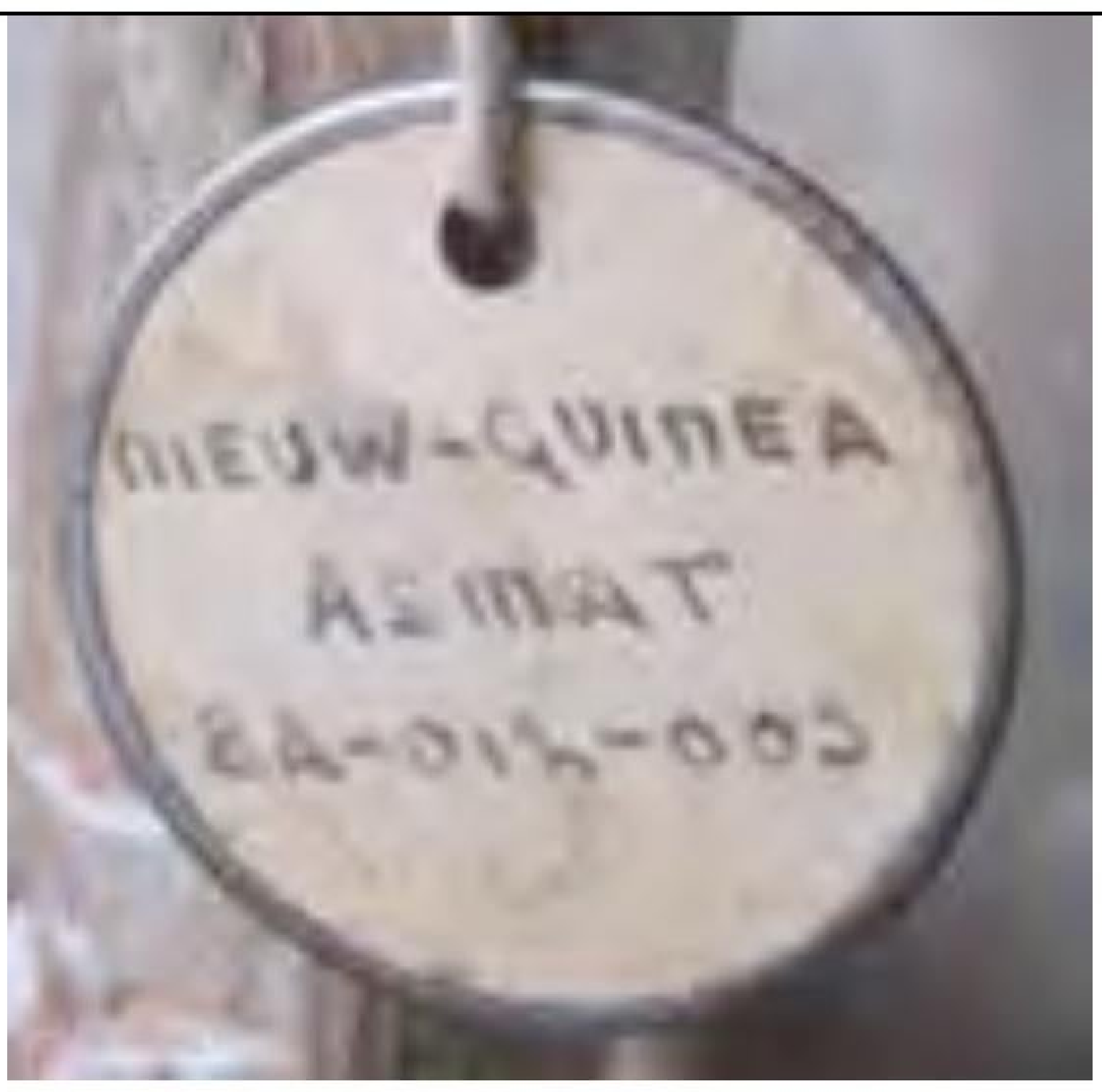
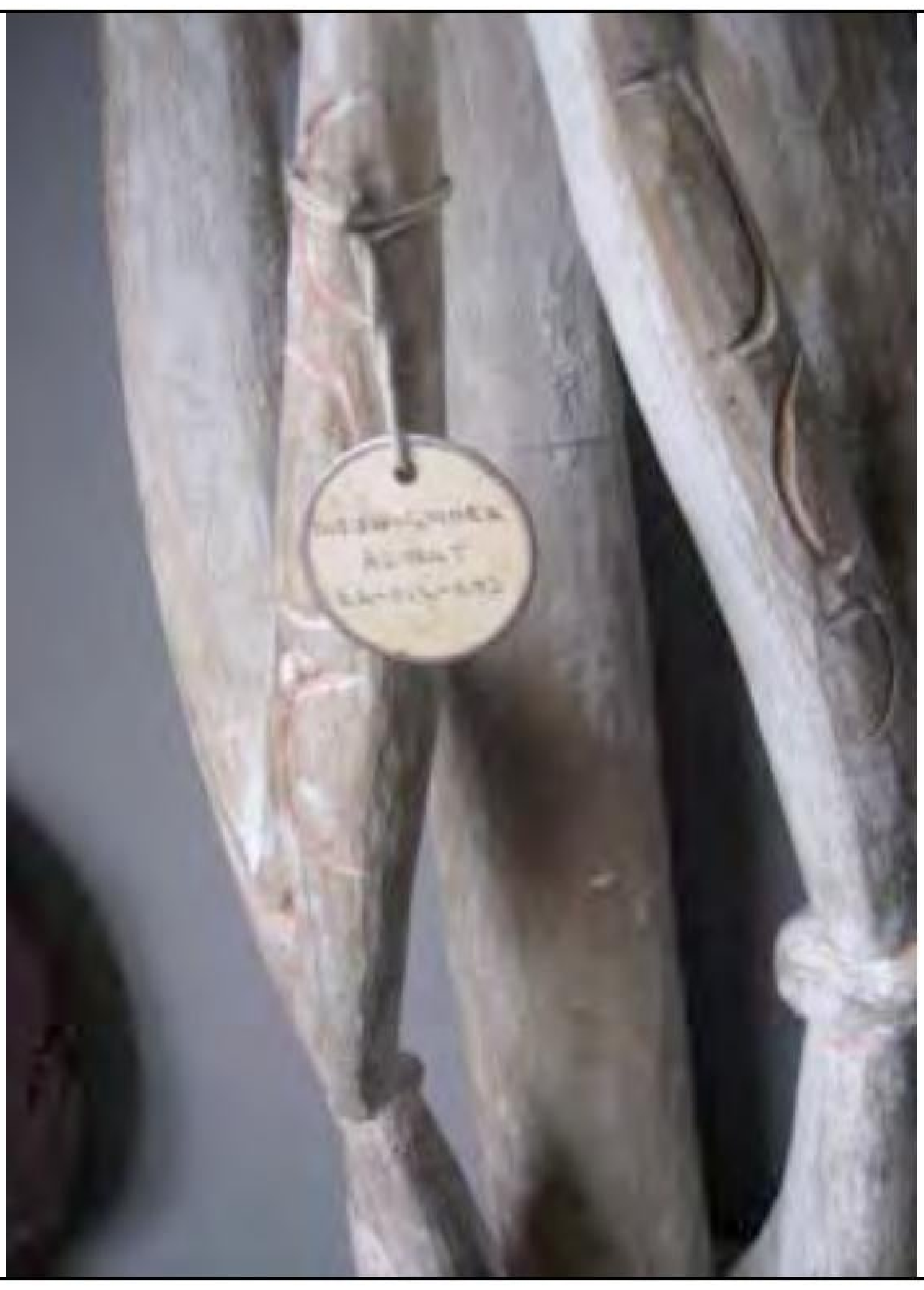
	Meyer). Photograph of the comb (IMG_6466) and information about it from Loed van Bussel
Document last worked on	24 May 2012)

User of the inscription or label	LONDON MISSIONARY SOCIETY
Picture of the number or label	 L. M. S. Section.......... Ellice Island Pillow Case.......... .... No..........
Object which carries the number	
Comments	Headrest from Tuvalu (Ellis Island)
Owner of the artwork	Galerie Meyer in 2004
History of the Collection using the number or label	
Research questions	1. Are there any catalogues of the objects the LMS had in London? 2. Check David King's *Food for the Flames: Idols and Missionaries in Central Polynesia*, which may have pictures of labels (cf. the ad at the back of Sotheby's New York 11 May 2012)
For further information see	Meyer (2004: 90)

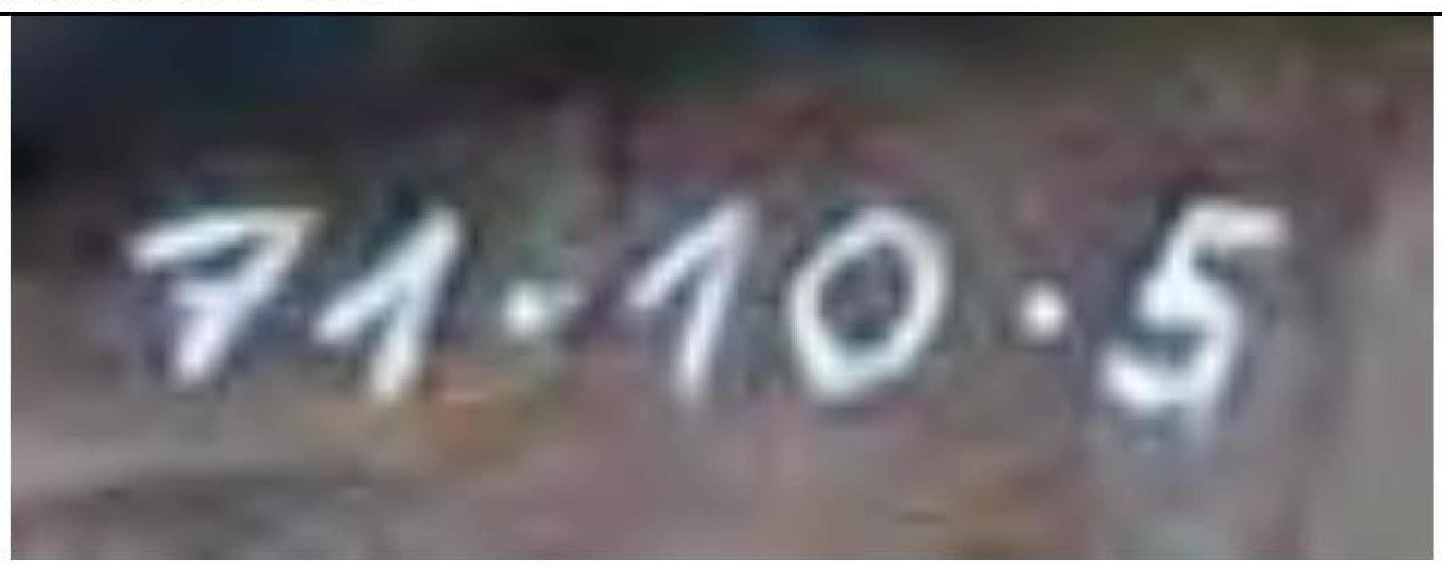
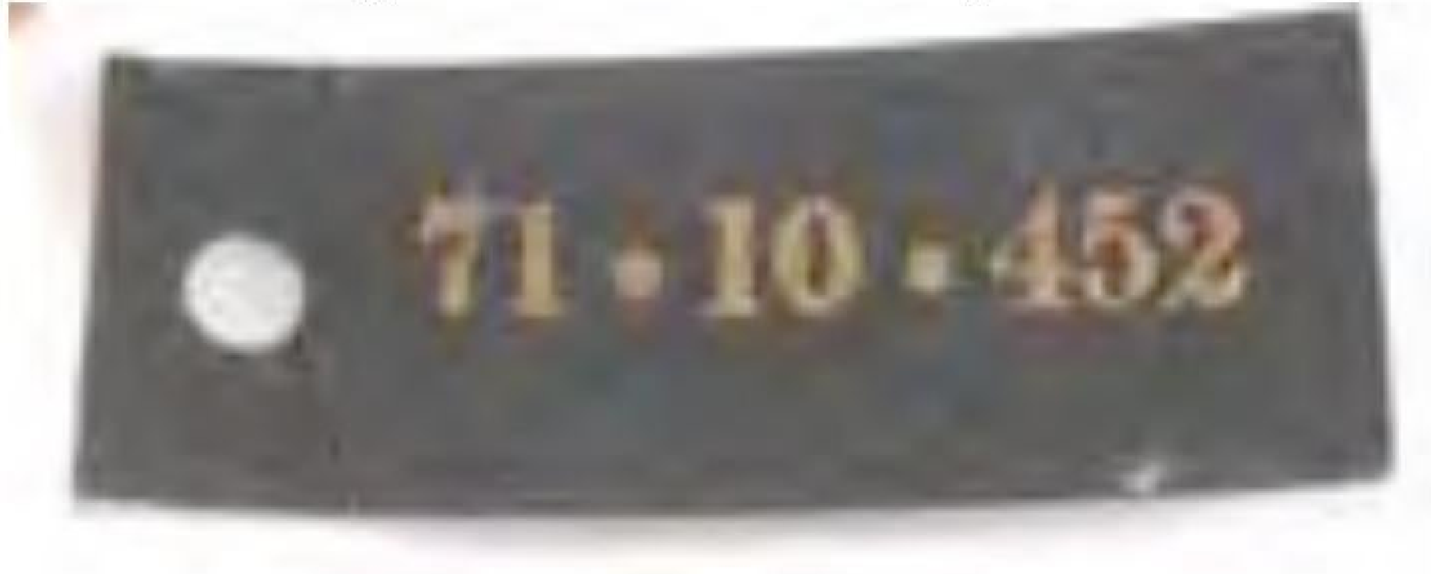
Document prepared by	Harry Beran (photographs after Meyer (2004: 60).
Document last worked on	17 May 2012

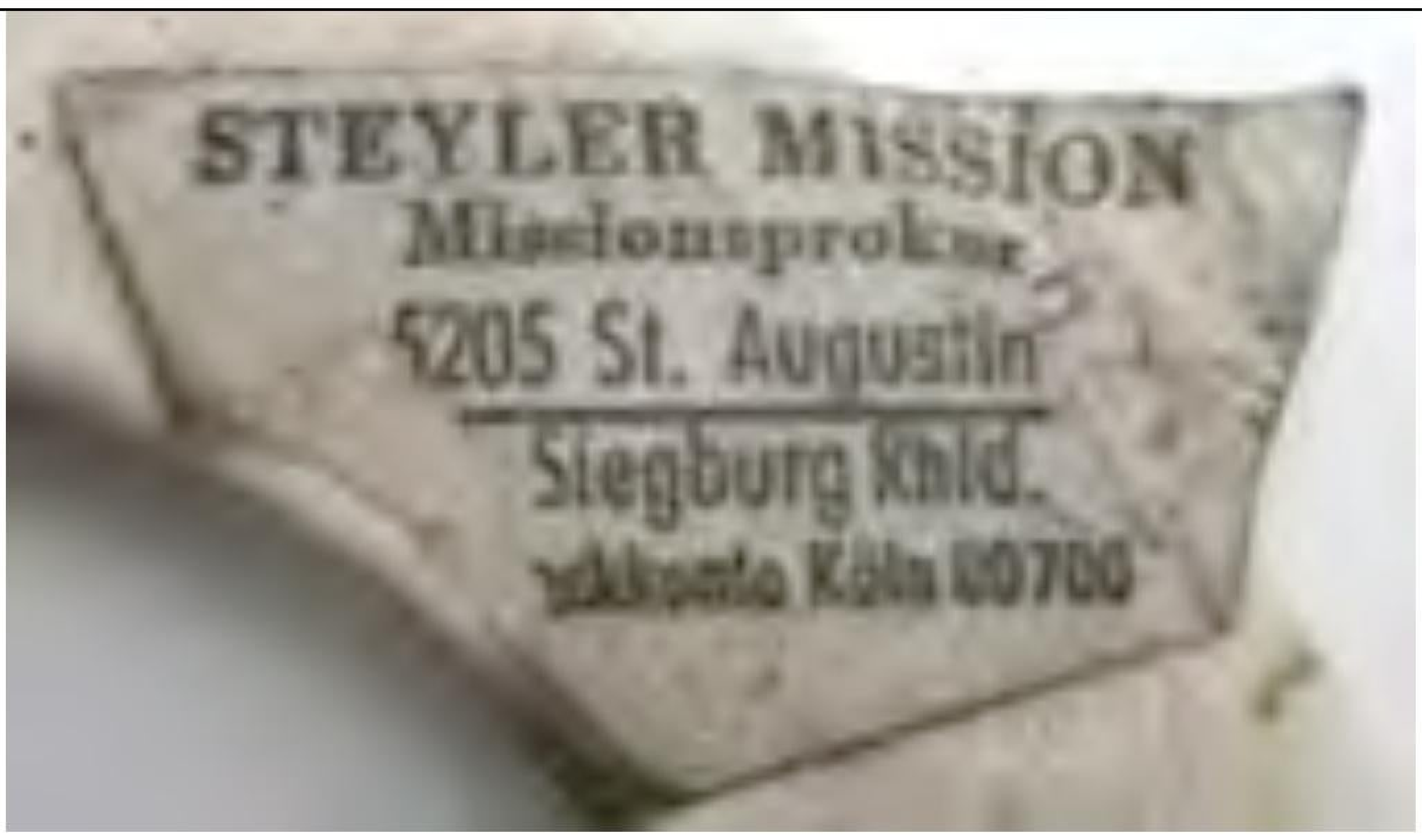
User of the inscription or label	Manhattan Natural History Store
Picture of the number or label	 MANHATTAN NATURAL HISTORY STORE All Kinds of Sea-Shells and other Curiosities 816 BROADWAY, New York The label reads 'Manhattan Natural History Store All Kinds of Sea Shells and other Curiosities 816 Broadway, New York
Object which carries the number or label	 The Massim lime spatula carrying the above label.  This Massim spatula carries an identical label
Comments	If the advertisement mentioned below does refer to the Manhattan Natural History Store, then the two spatulas shown would have been collected before 1900. They could indeed have been carved in the 19th century.
Owner of the artwork	Michael Hamson in April 2013 (both spatulas)
History of the Collection using the number or label	This store seems to have had a small advertisement in a 1899 publication *The Nautilus* saying that it was being sold and had been established for twenty-five years (Michael Hamson, email 29 April 2013).

Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Michael Hamson
Document last worked on	29 April 2013, 3 April 2015.

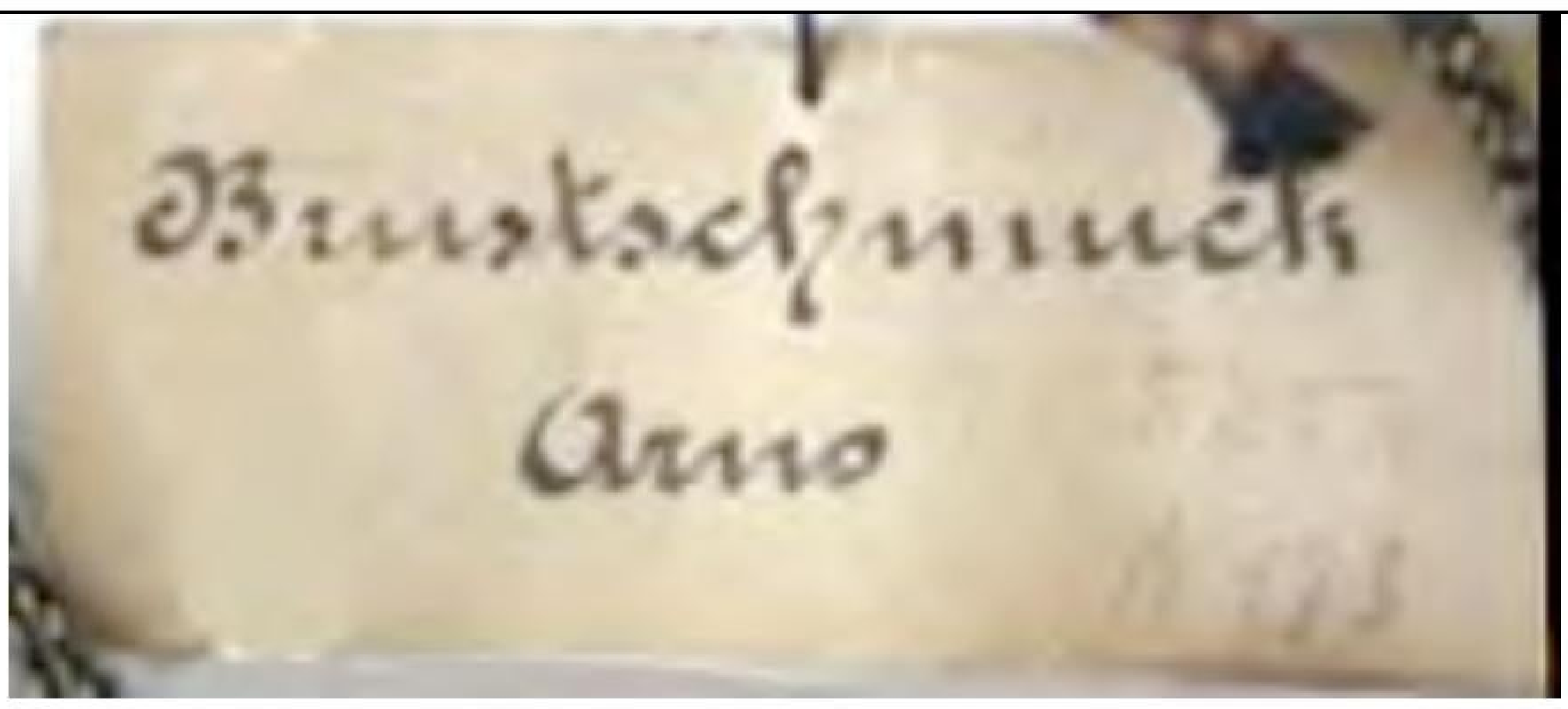
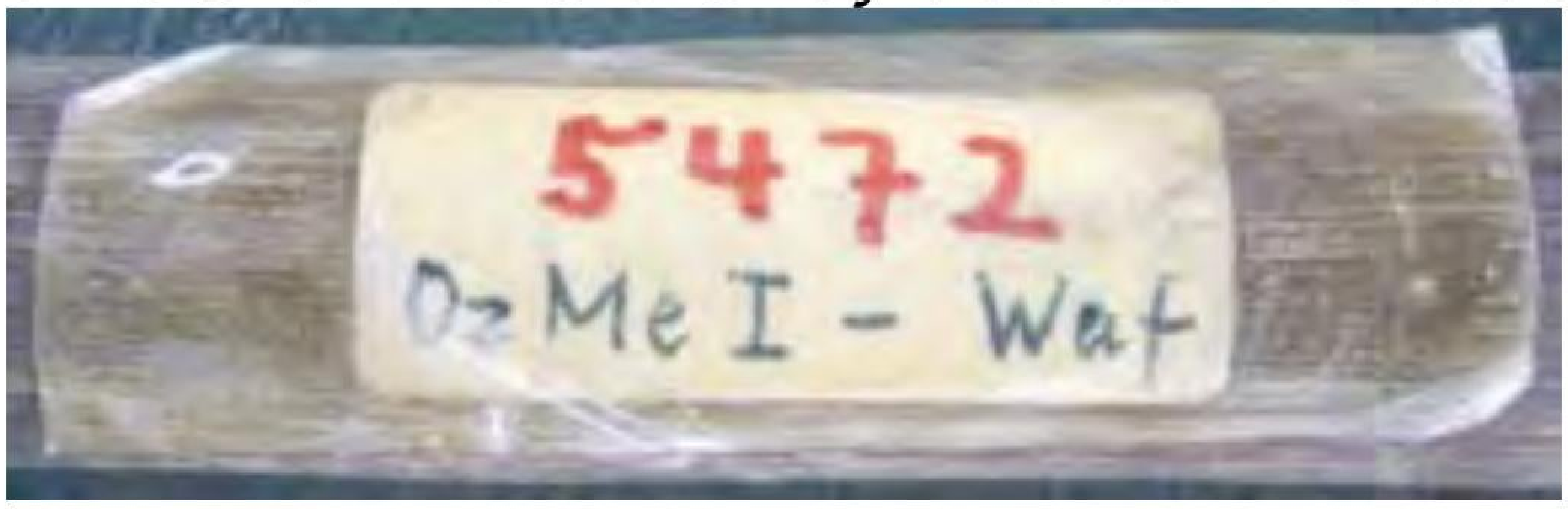
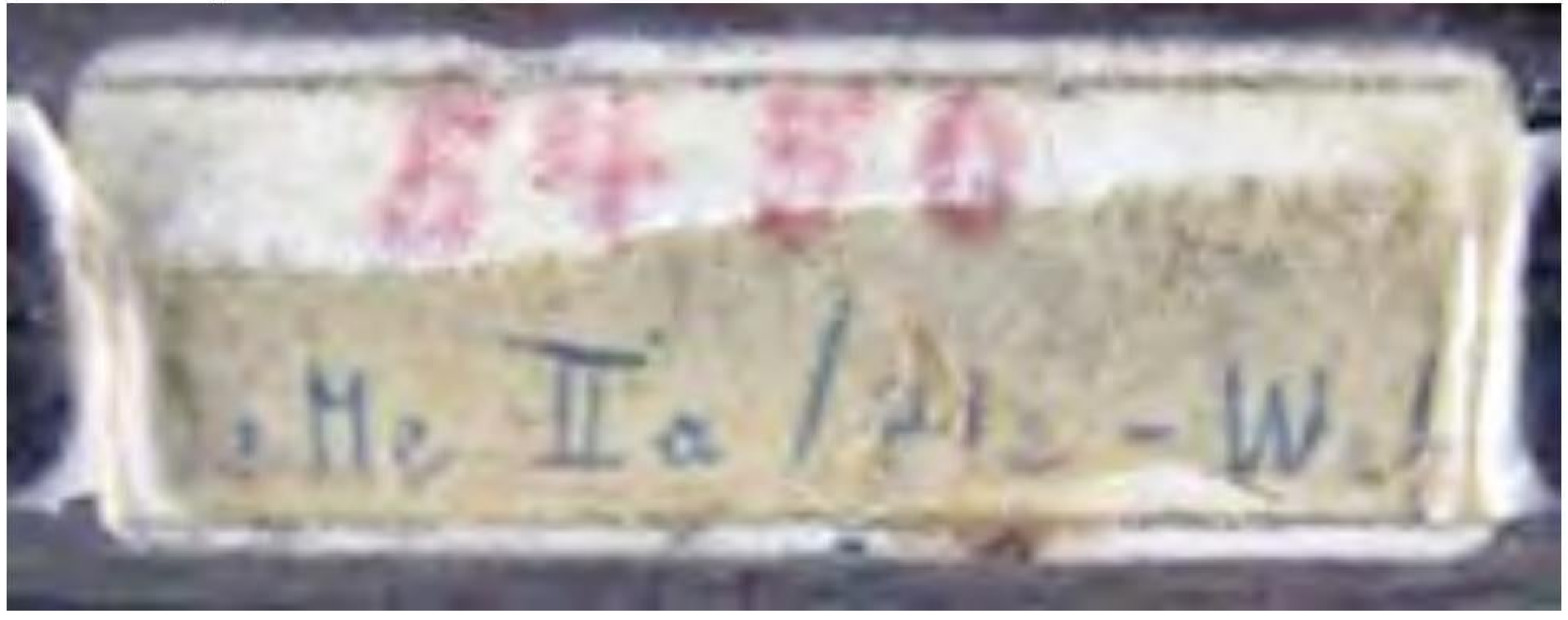
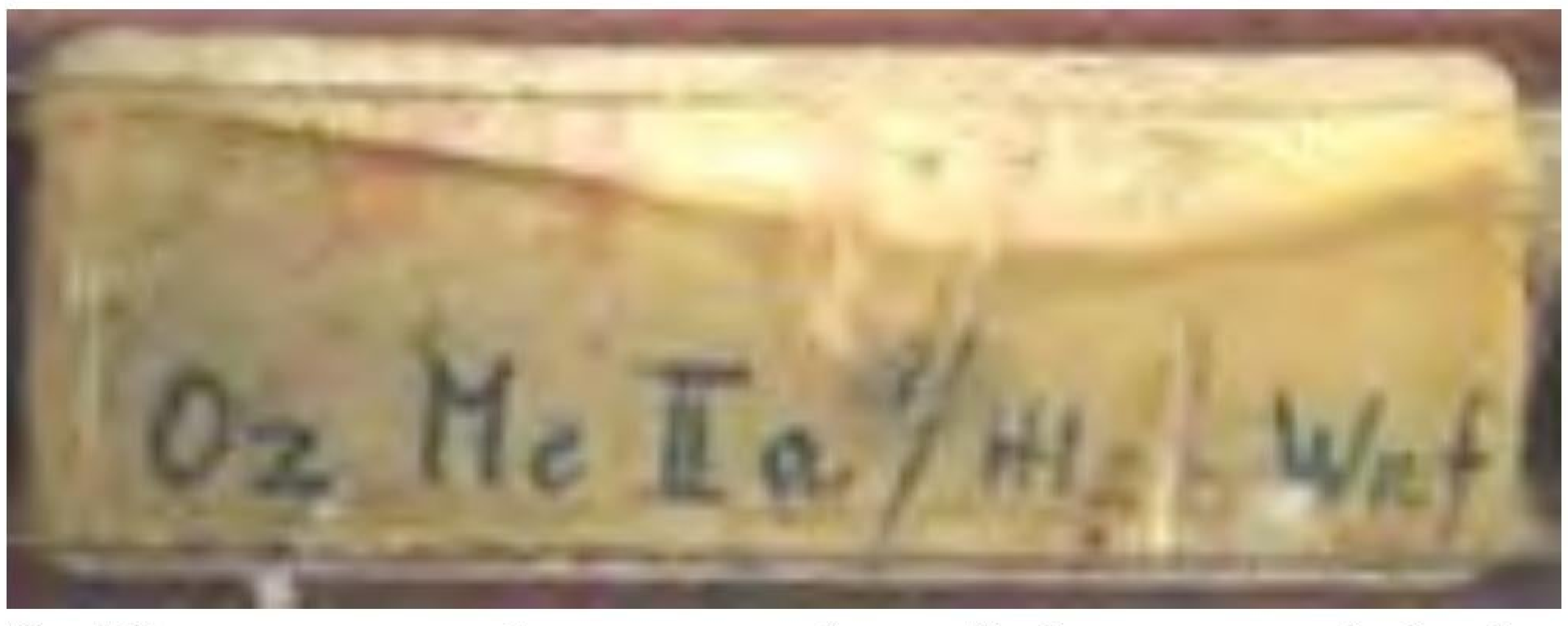
User of the inscription or label	**C.P. Meulendijk Collection, Rotterdam**
Picture of the number or label	 The label reads ‘Nieuw-Guinea Asmat BA-012-003’
Object which carries the number	
Comments	I bought two of the lime spatulas from the Meulendijk Collection offered at Christie’s in 1980, Lot 328. They were devoid of inscription or label.

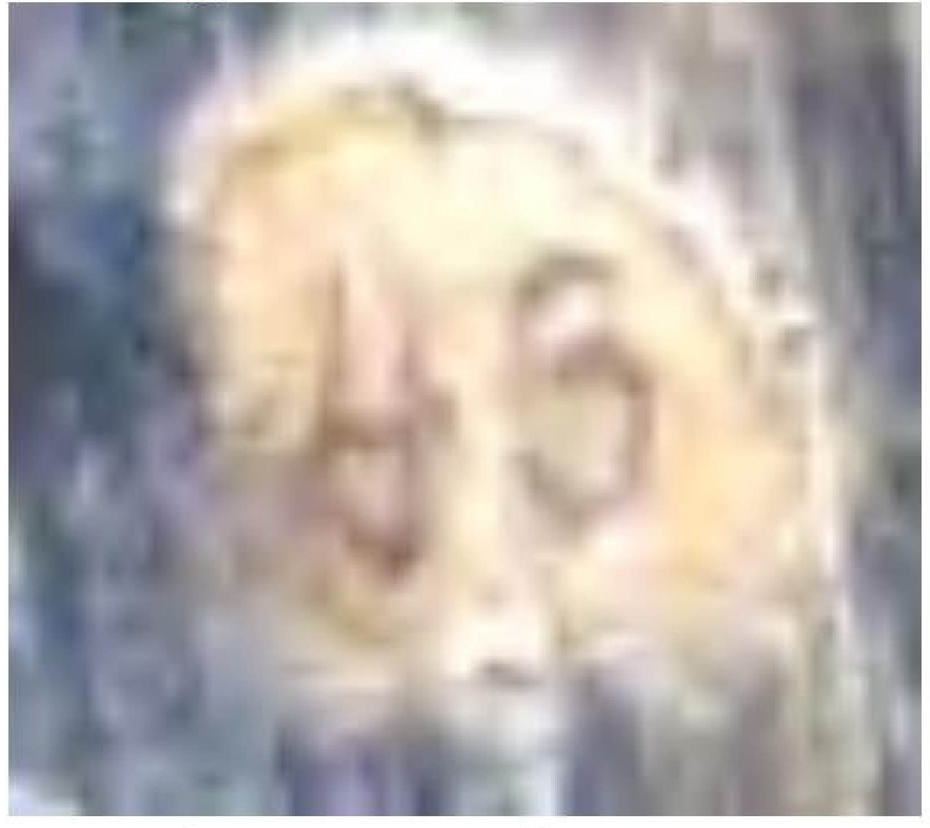
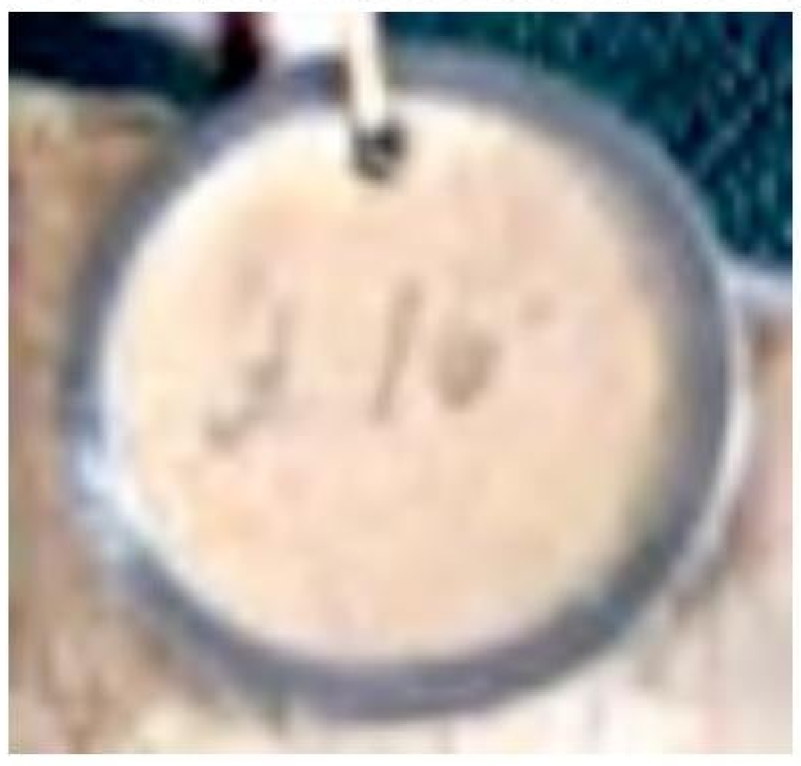
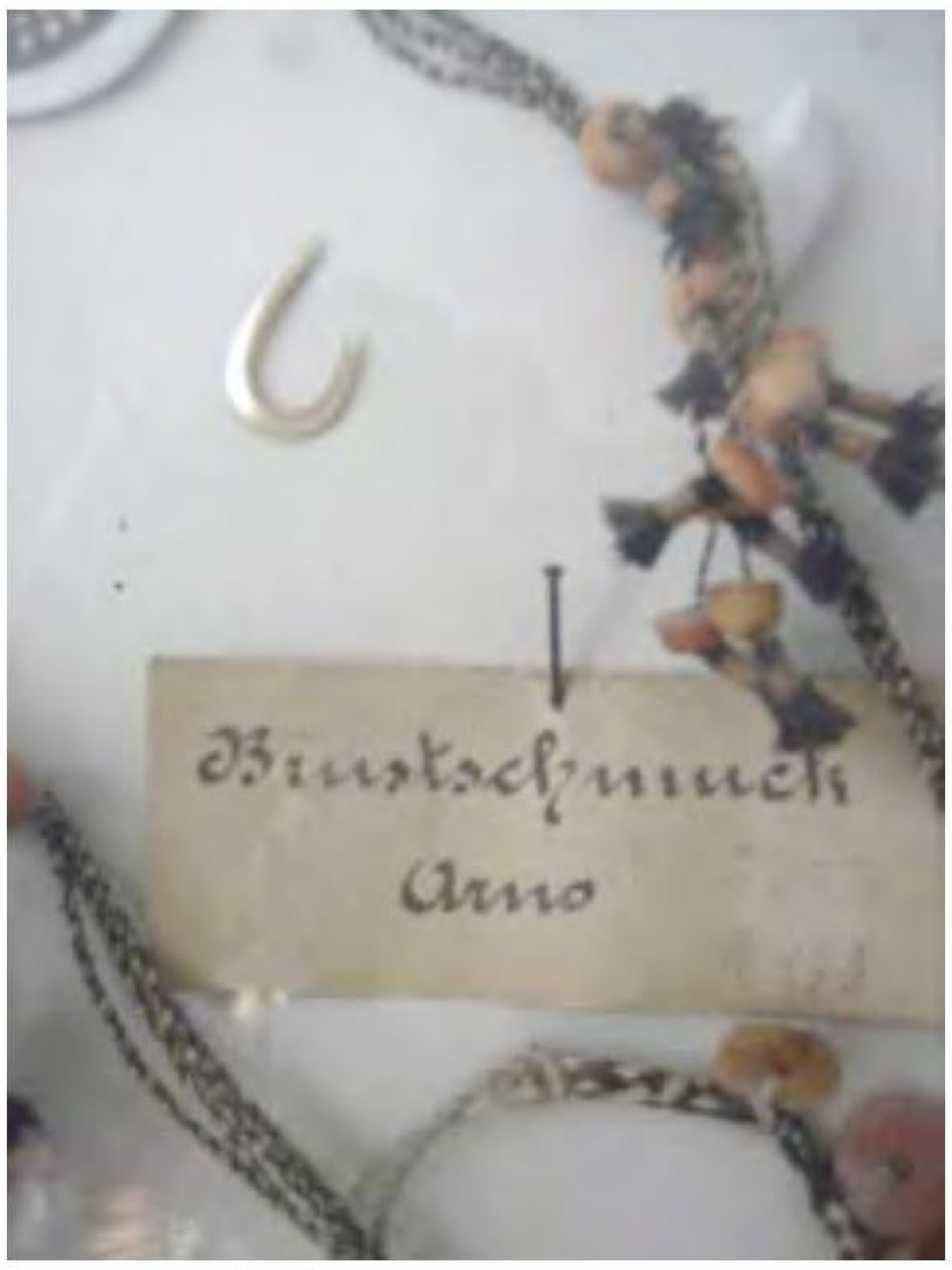
Owner of the artwork	Van Bussel Collection
History of the Collection using the number or label	Part of the Meulendijk Collection was offered by Christie's, London, on 21 Oct. 1980. The above piece is not included in the catalogue.
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs (IMG_6457 & IMG_6568) provided by Loed van Bussel
Document last worked on	4 June 2012

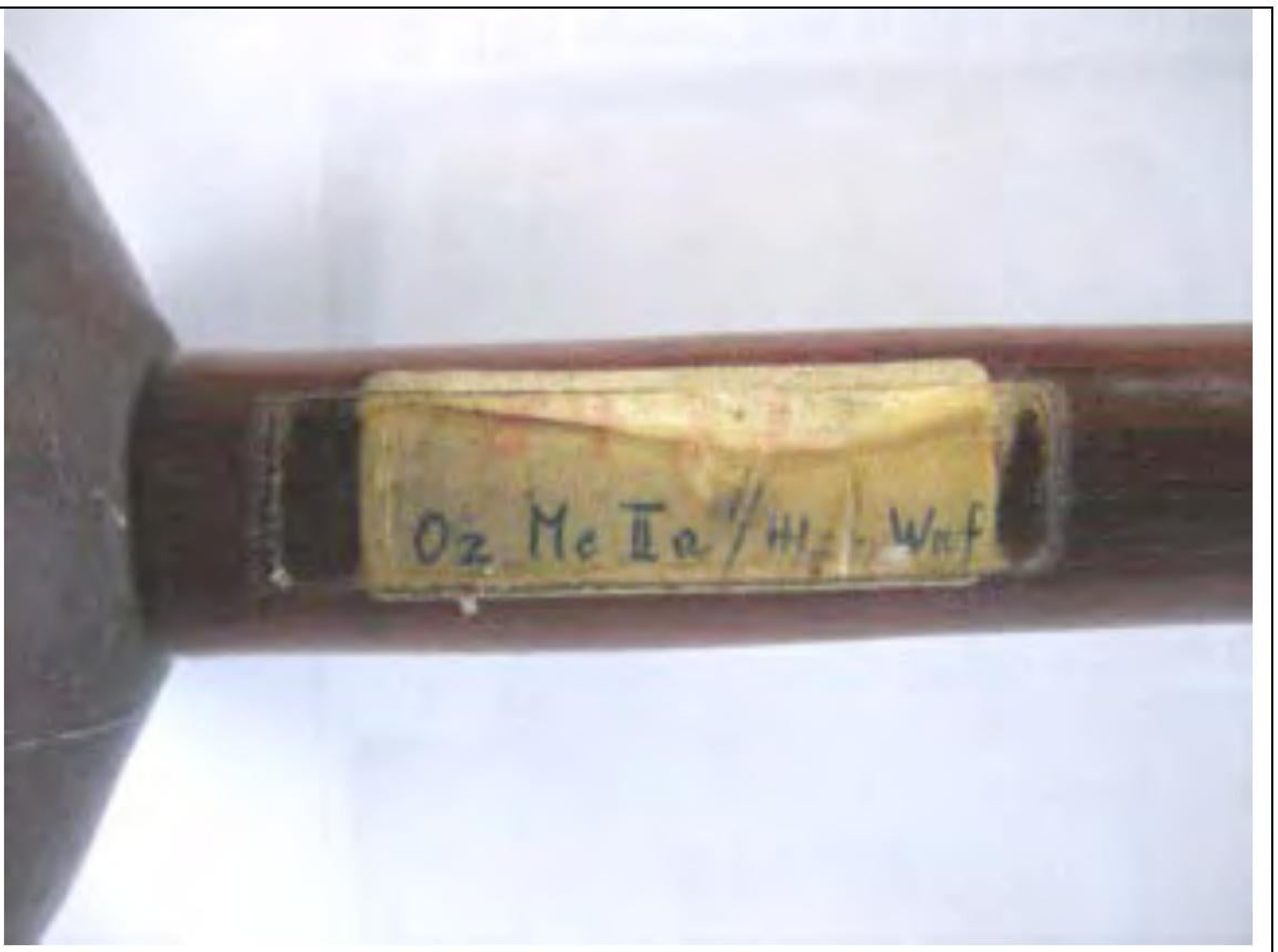
User of the inscription or label	**MISSION MUSEUM OF THE STEYLER MISSION - SANKT AUGUSTIN** (Bonn), Germany, now "Museum Haus Völker und Kulturen"
Picture of the number	 This may be an inscription on the object  A black leather label with gold print.

	 STEYLER MISSION Missionsprokur 5205 St. Augustin Siegburg Rhld. ckkonto Köln 00700 Label on a Maprik shell ring.
Object which carries the number	The object numbered 71.10.5 is a Murik Lakes canoe prow
Comments	- As far as I know, 71 stands for the year in which the inventory was made at Sankt Augustin. I have seen a few of these pieces from Sankt Augustin, most having a number starting with 71. or 73. I also saw pieces without inventory numbers. It is not possible to track a missionary to a specific number/object, but most of the pieces I've seen were from the 1st half of the 20th C. - Loed van Bussel (email to HB of April 10th, 2012) comments that 71 does indeed stand for the year the inventory was made; namely, by Josefine Huppertz. Objects numbered 71.1 were collected by Fr. Georg Höltker SVD.
Owner of the artwork	The Murik Lakes canoe prow is in Private Collection 1 in 2012 The Maprik shell ring with the printed label reading 'Steyler Mission' is in the van Bussel Collection.
History of the Collection	Loed van Bussel advises (email May 23rd, 2012) that the Mission Museum has sold objects to dealers and collectors in the past.
Research questions	
For further information see	http://www.Haus-Völker-und-Kulturen.de/
Document prepared by	Anonymous Collector 1, edited by HB to incorporate information and photographs

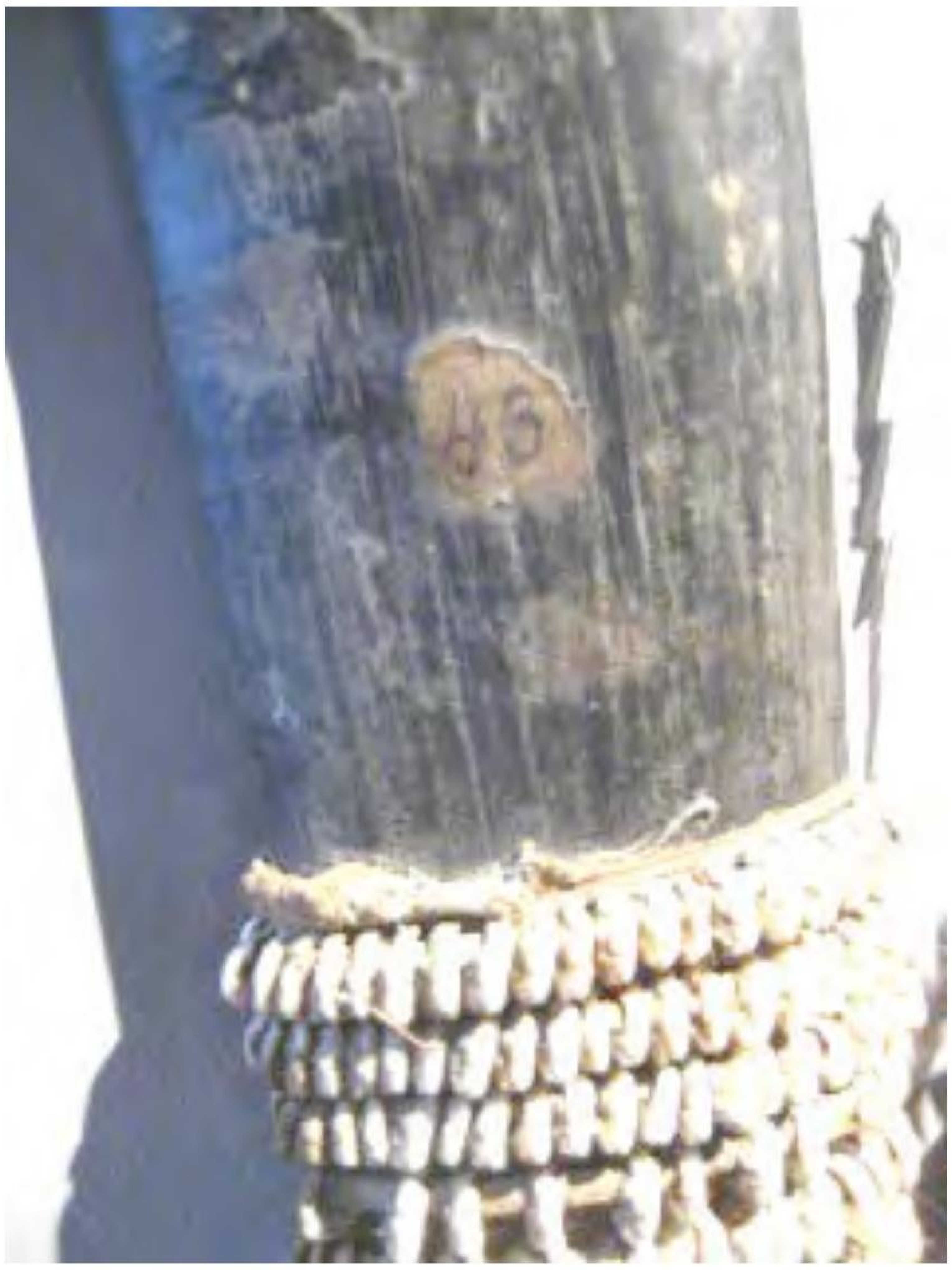
	(IMG_6636/6792) from Loed van Bussel
Document last worked on	16 April 2012, last supplemented 11 June 2012.

User of the inscription or label	**MSC Monastery in Hiltrup and Oeventrop. MSC is short for the Latin Missionariae Sacratissimi Cordis.**
Picture of the number or label	 1. The label reads 'Brustschmuck Arno' (breast ornament Arno [Marshall islands]). The numbers 5273 and N173 are faintly visible on the label.  2. The second line of the label reads in German 'Oz Me I – Waf'. As the object is an Admiralty Islands spear, this may be short for 'Ozeanien Melanesien I – Waffe'; that is, Oceania Melanesia I – Weapon'.   3. These two photographs of the same label make

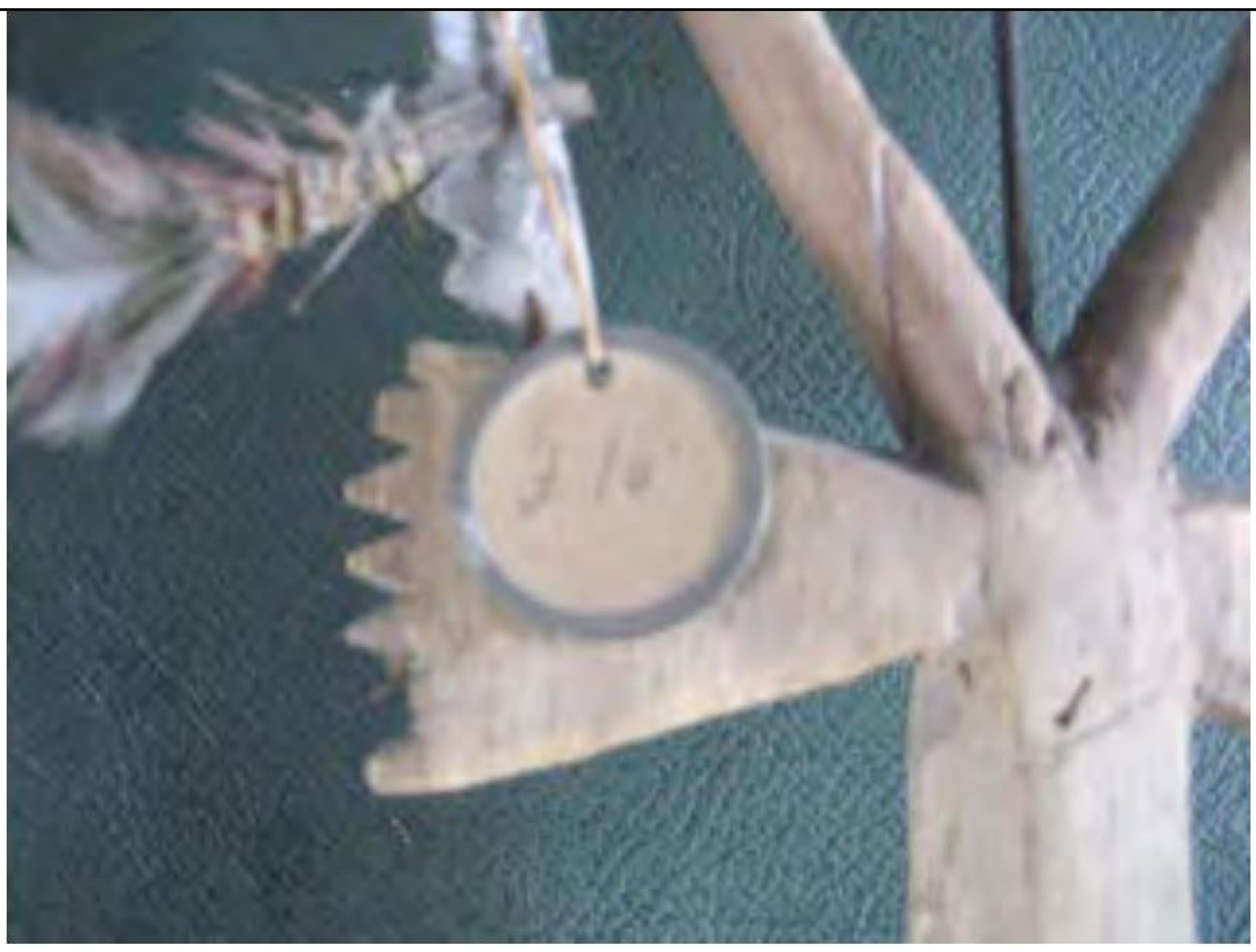
	the whole text legible. The number on the first line is 5450. The second line reads in German ‘Oz Me IIa 1/Hlz Waf’. As the label is on a Sulka club, this may be short for ‘Ozeanien Melanesien IIa 1/Holz Waffe’; that is ‘Oceania Melanesia IIa 1/ Wood Weapon’.  4. The number seems to be 43  5. The number is J 16
Objects which carries the numbers	 Part of the breast ornament which carries the label in calligraphy.


Oz Me IIa 1/41 - Wnf

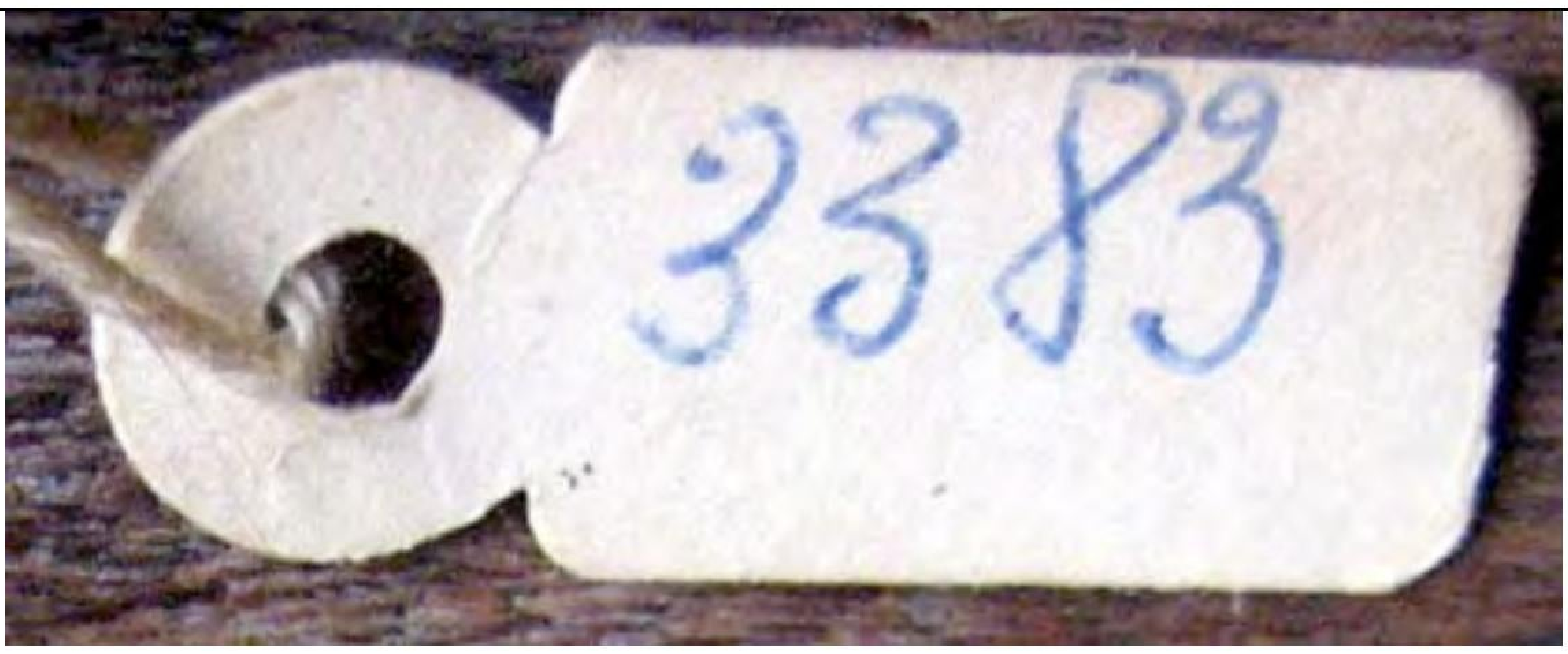
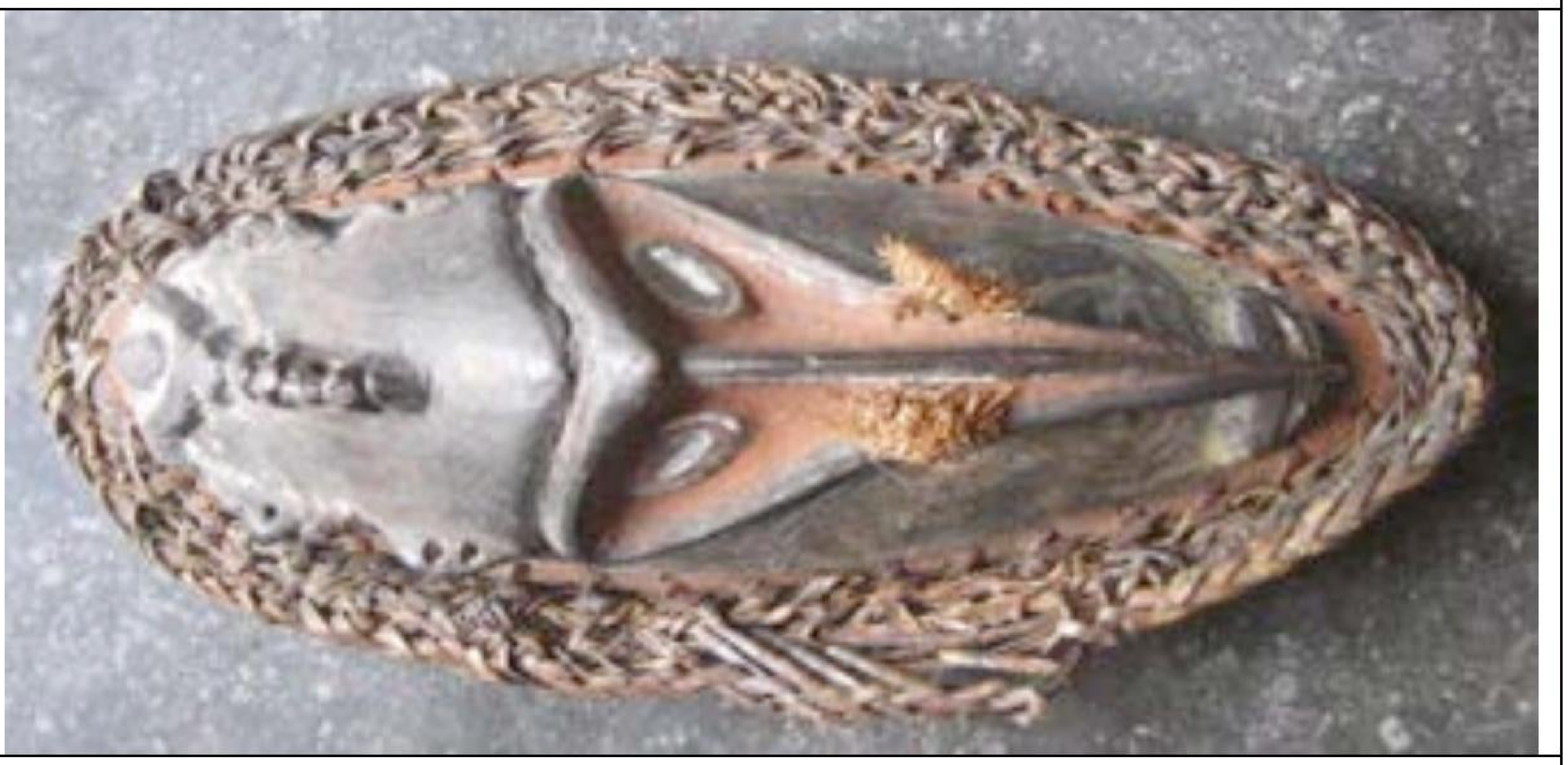
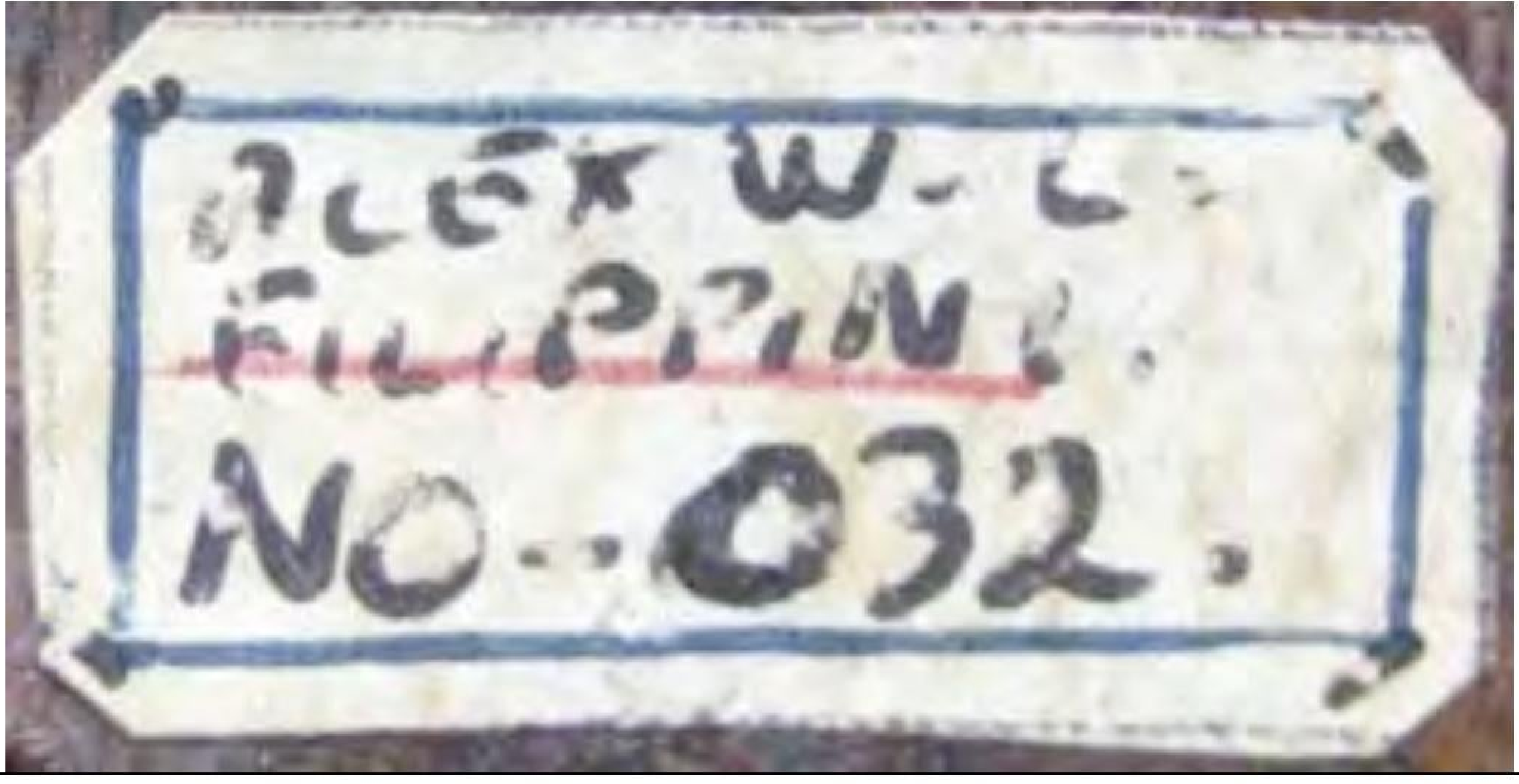
The third label from the top is on a Sulka club.



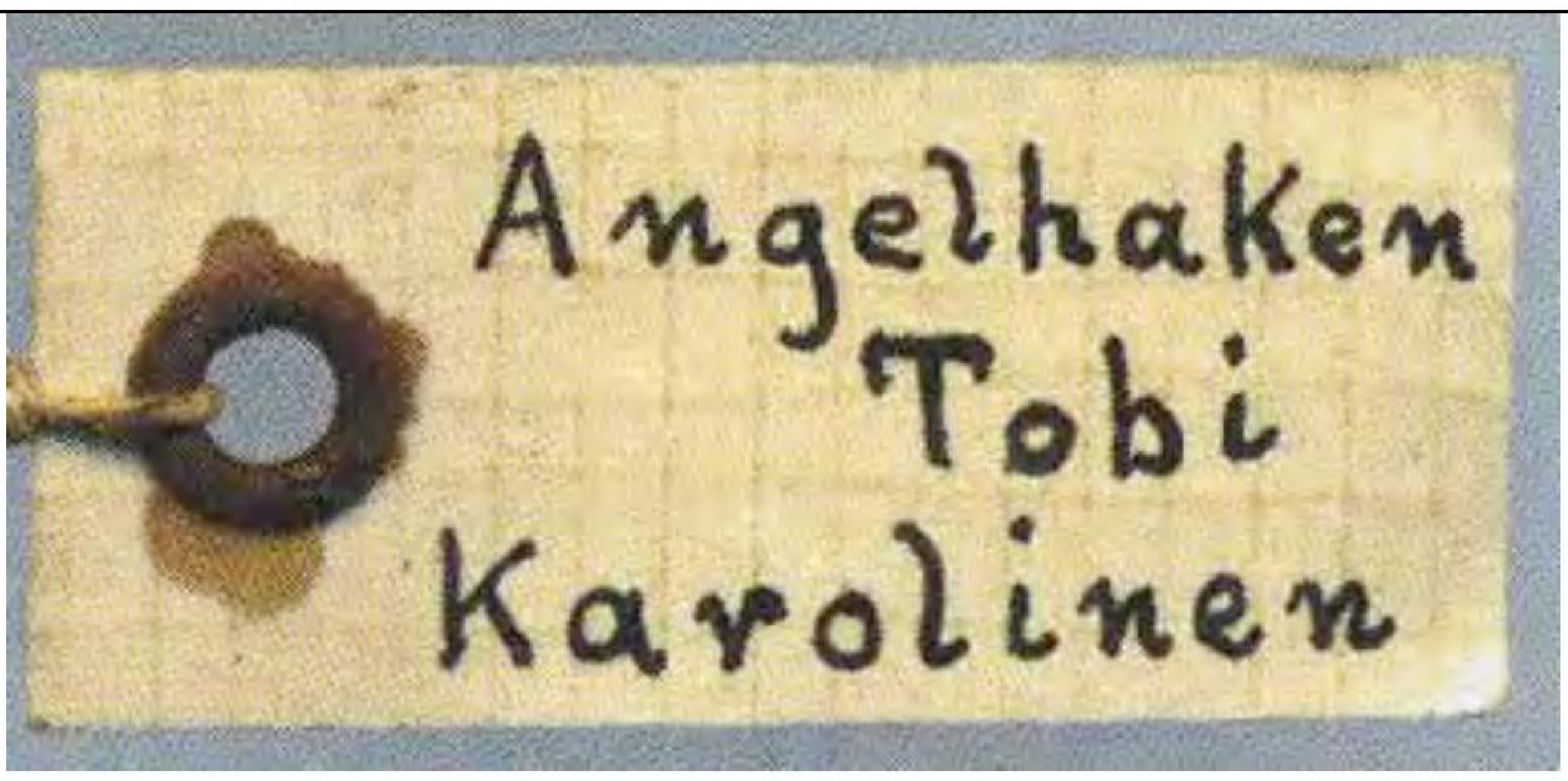
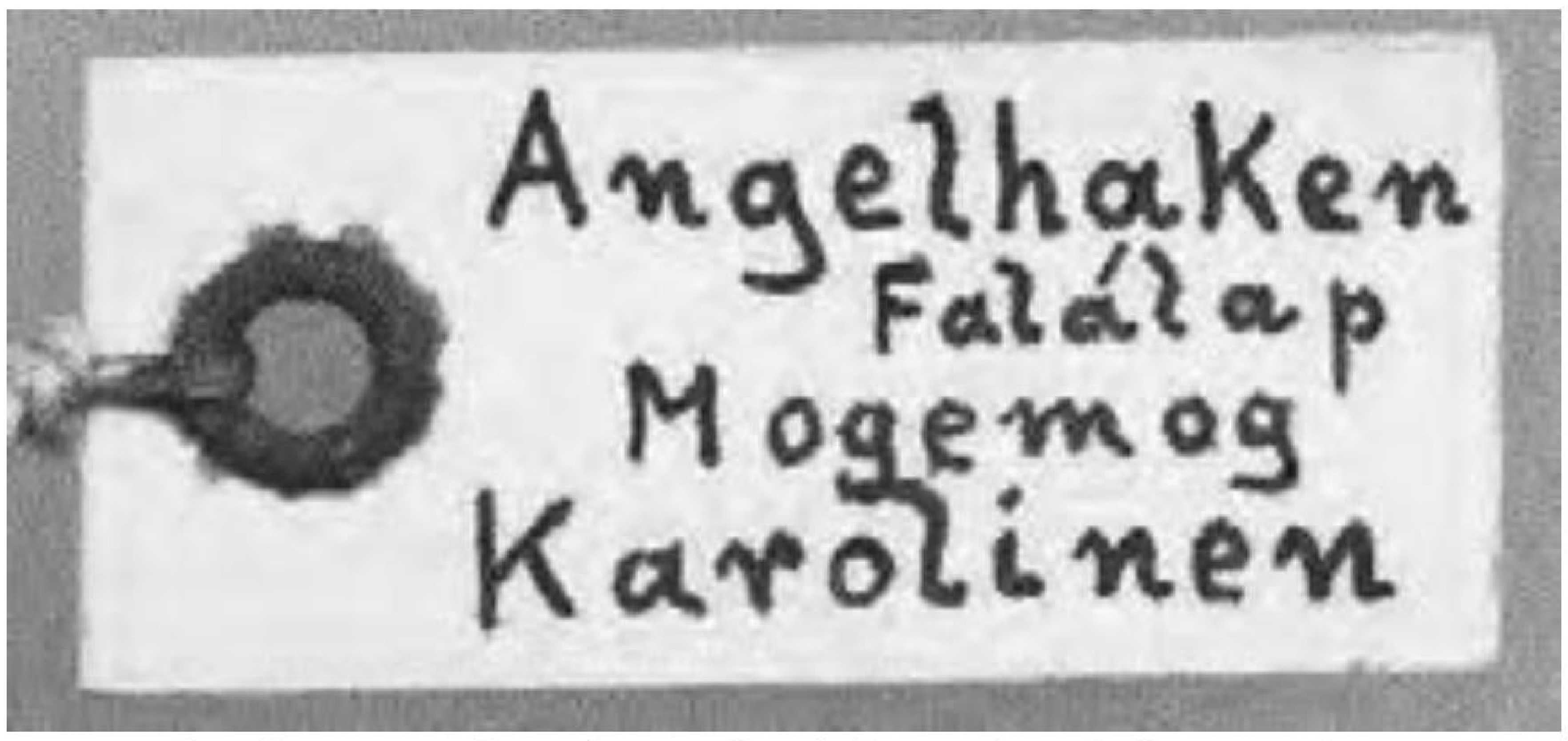
The fourth label from the top (43) is on this Tolai club.

	 The fifth label from the top is on a Tolai dance wand.
Comments	1. Loed van Bussel comments as follows: - The first label from the top is from the time when the monastery was building its museum (c. 1900). Almost all objects from that time have labels written in beautiful calligraphy. - The third label from the top, inscribed 43, is the oldest type of label going back to the time of the Sacred Heart Missionary Matthäus Rascher and Richard Parkinson, the author of *Thirty Years in the South Seas*, 1999 (1907). 2. Loed (email June 27, 2012) comments further that the museum was located in the monastery. 3. Another object from the MSC Monastery in Hiltrup and Oeventrop is shown in the document titled Unidentified Collection AAA.
Owner of the artworks	Van Bussel Collection.
History of the Collection using the number or label	The Hiltrup collection has been sold. An inventory of the collection was started but not finished. As a result, not all the pieces in the collection were numbered.
Research questions	Did the museum belong to a monastery or convent?
For further information see	

Document prepared by	Harry Beran with information and photographs (IMG_6456/6461/6469/6566/6587/6632) provided by Loed van Bussel
Document last worked on	16 July 2012

User of the inscription or label	**Dr Edmund Müller (1898-1976), Beromünster, Switzerland**
Picture of the number or label	
Object which carries the number or label	
Comments	The mask also carries the following label inscribed with a pseudonym — Alex Filippini (cf.) — of the Melbourne collector Alex Philips. 
Owner of	Mia van Bussel Collection (Z 021), ex Kevin Conru

the artwork	
History of the Collection using the number or label	The collection was sold at Sotheby’s New York, Nov. 22nd, 1998. The mask illustrated here was lot 22, accession number 3383.
Research questions	
For further information see	
Document prepared by	Harry Beran with a photograph (IMG_6547/6548) from Loed van Bussel
Document last worked on	5 June 2012

User of the inscription or label	**???Hans Nevermann (18?? – (1982) Collection, Germany**
Picture of the number or label	 Angelhaken Tobi Karolinen 1. Label attached to fishhook. After Blau and Maaz (2012: 150)  Angelhaken Falálap Mogemog Karolinen 2. Label attached to fishhook. After Blau and Maaz (2012:

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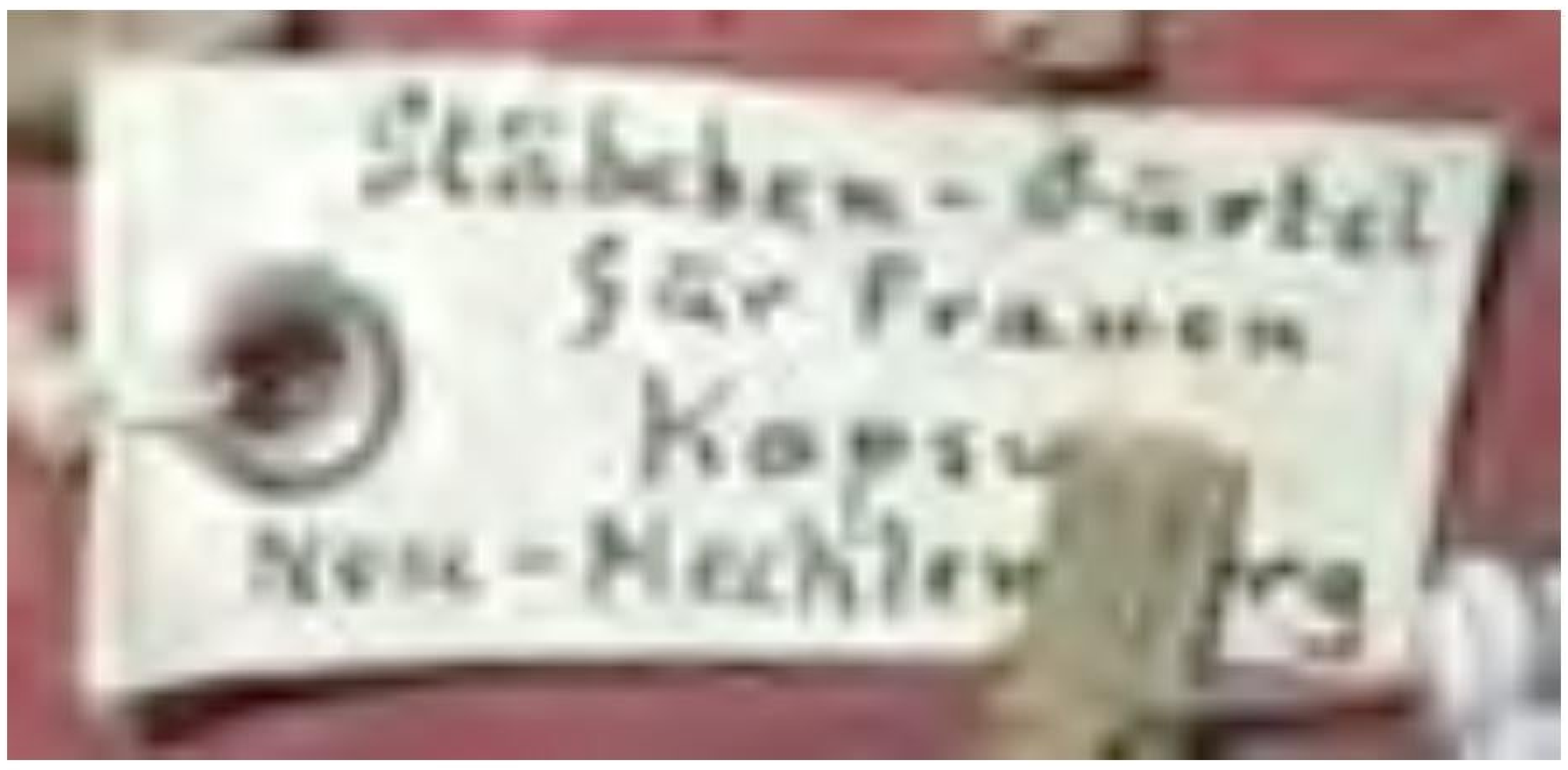
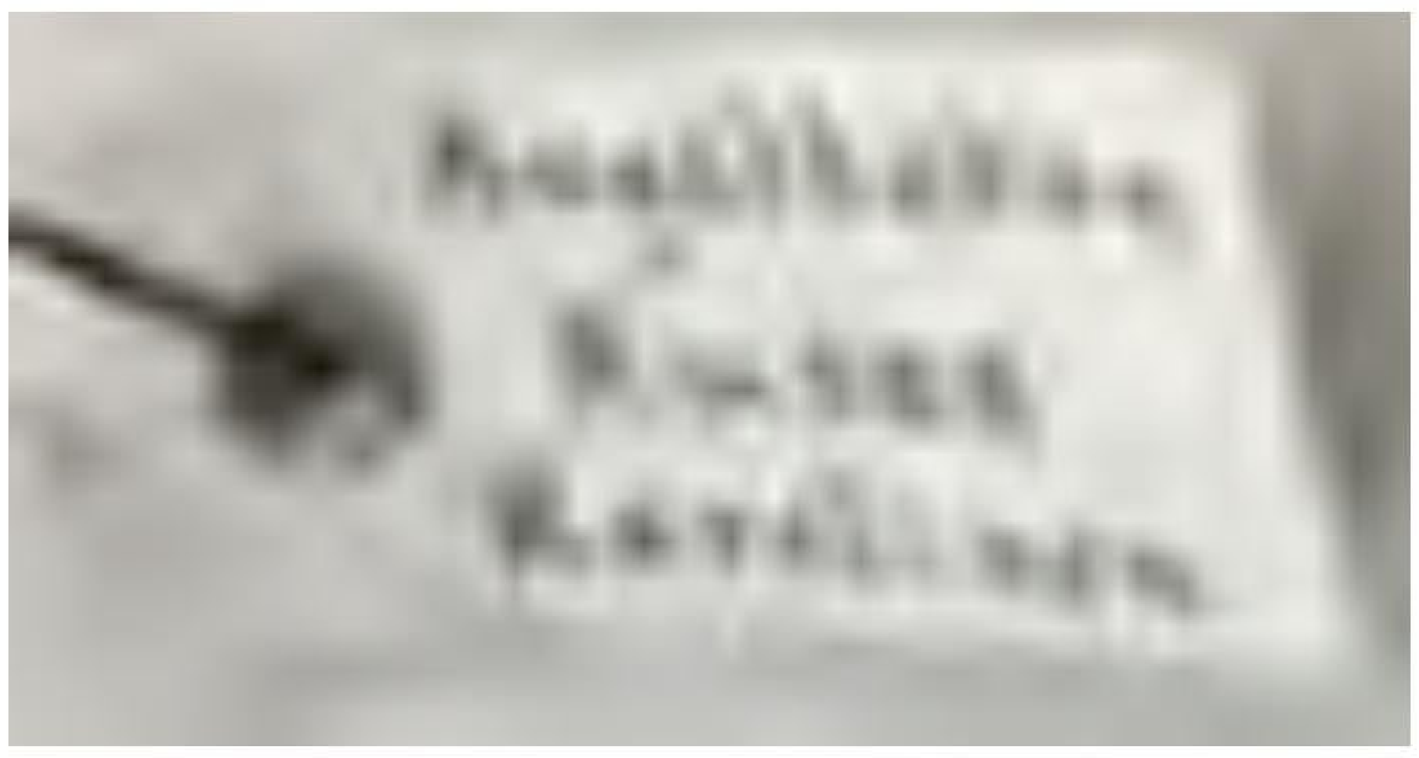
153)

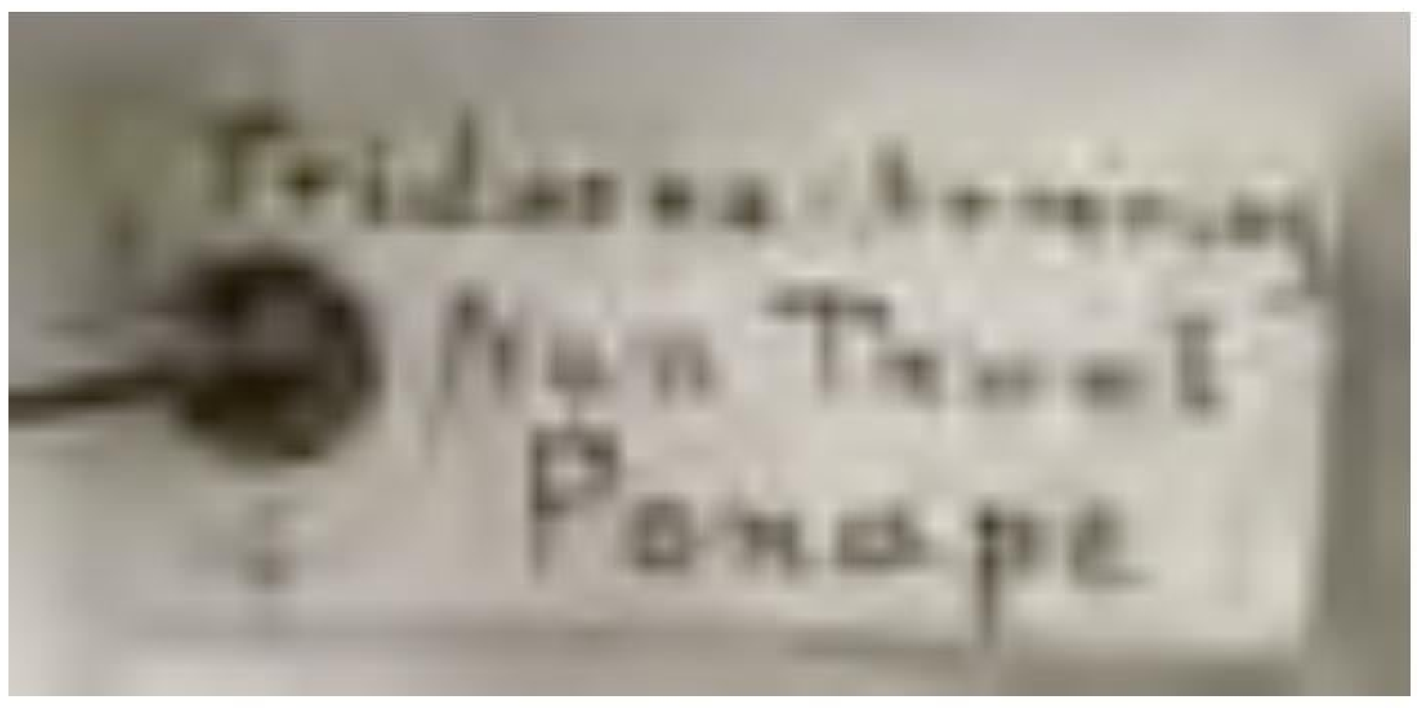


Stäbchen-Gürtel
für Frauen
Kapsu
Neu-Mecklen rg

3. Label attached to belt. Loed van Bussel Collection ex Julius Konietzko Collection.



4. Label attached to fishhook. Loed van Bussel Collection ex Julius Konietzko Collection.



Tridacna-Armring
Nan Tauat
Ponape

5. Label attached to armring. Loed van Bussel Collection ex Julius Konietzko Collection.
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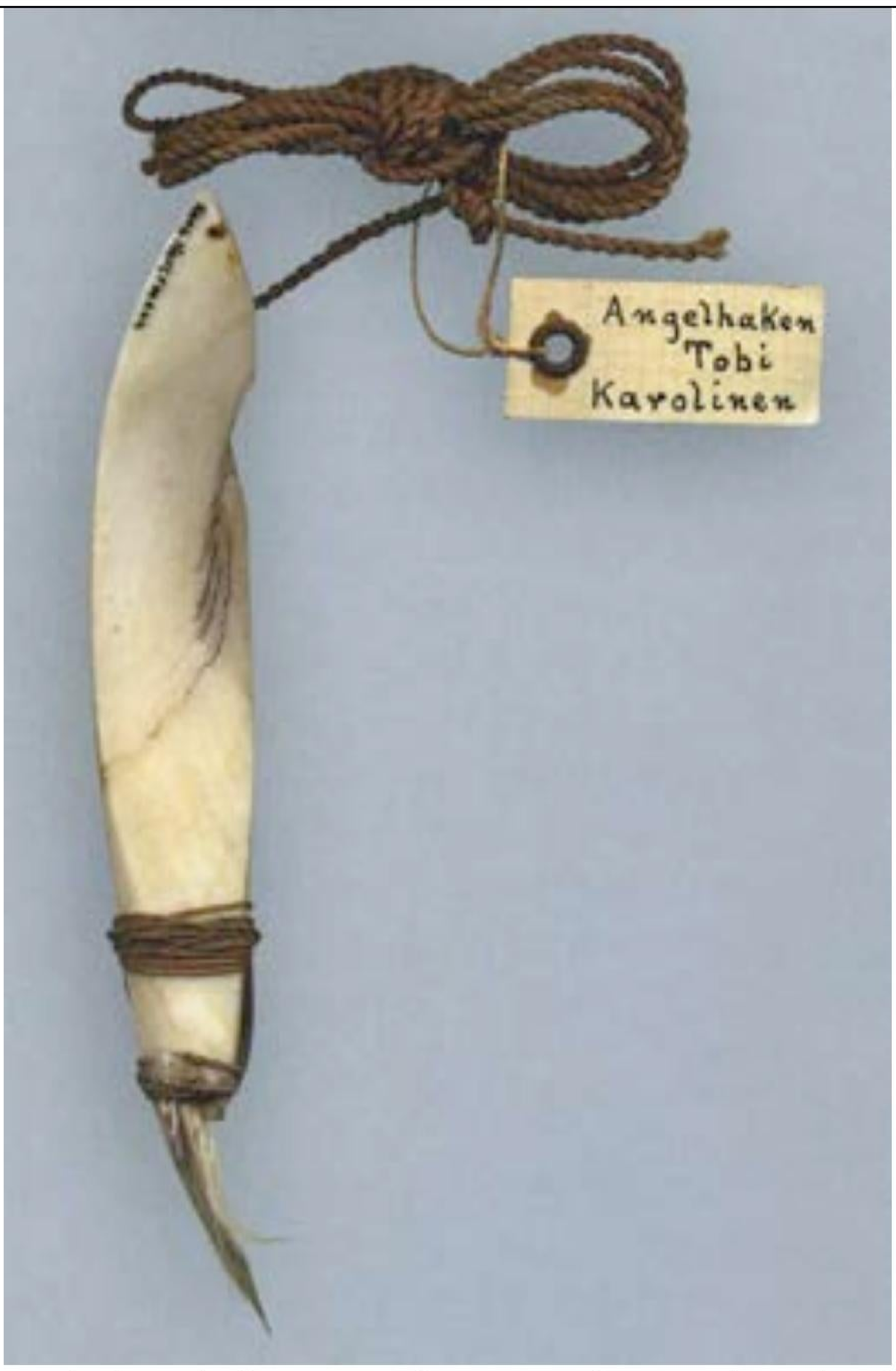
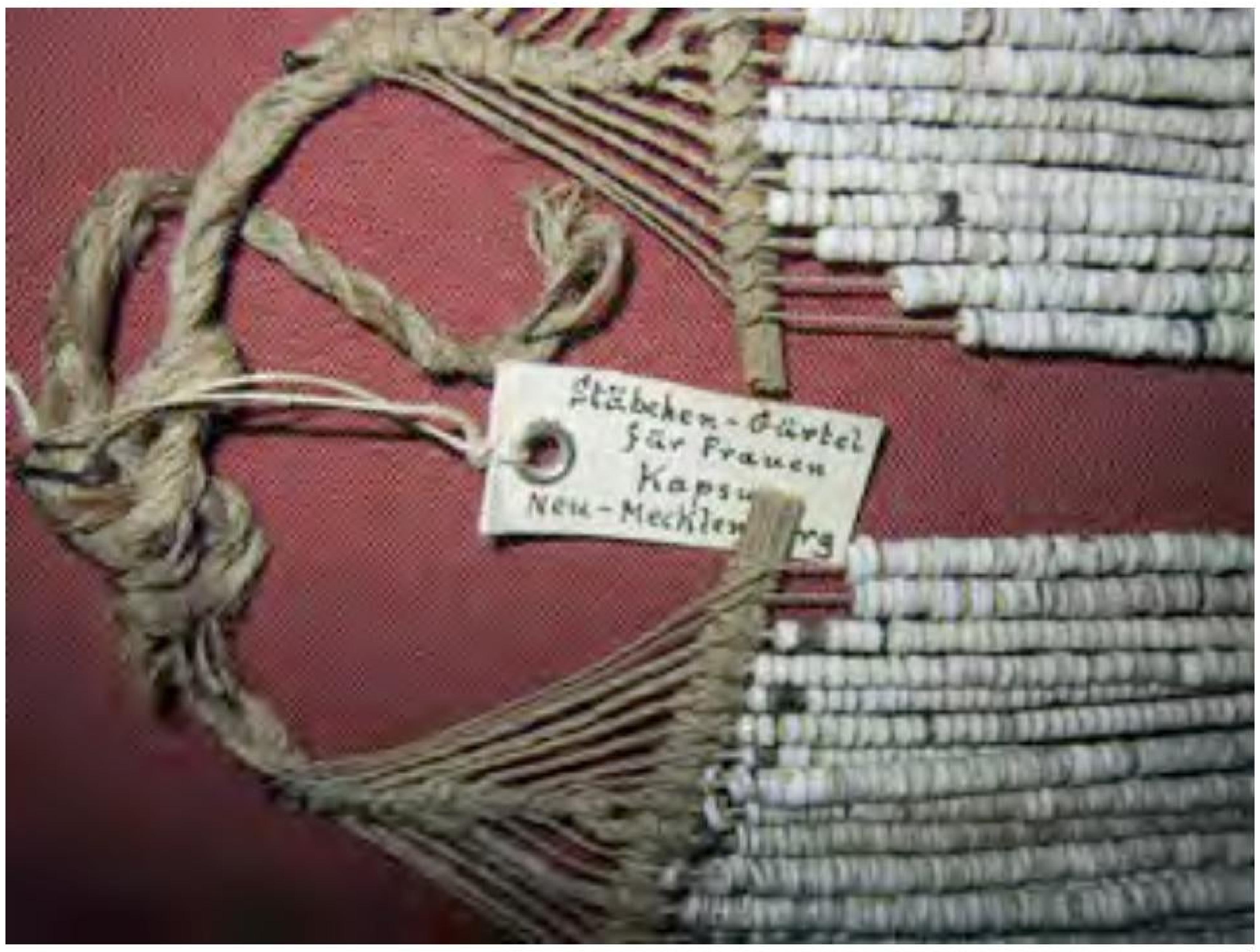
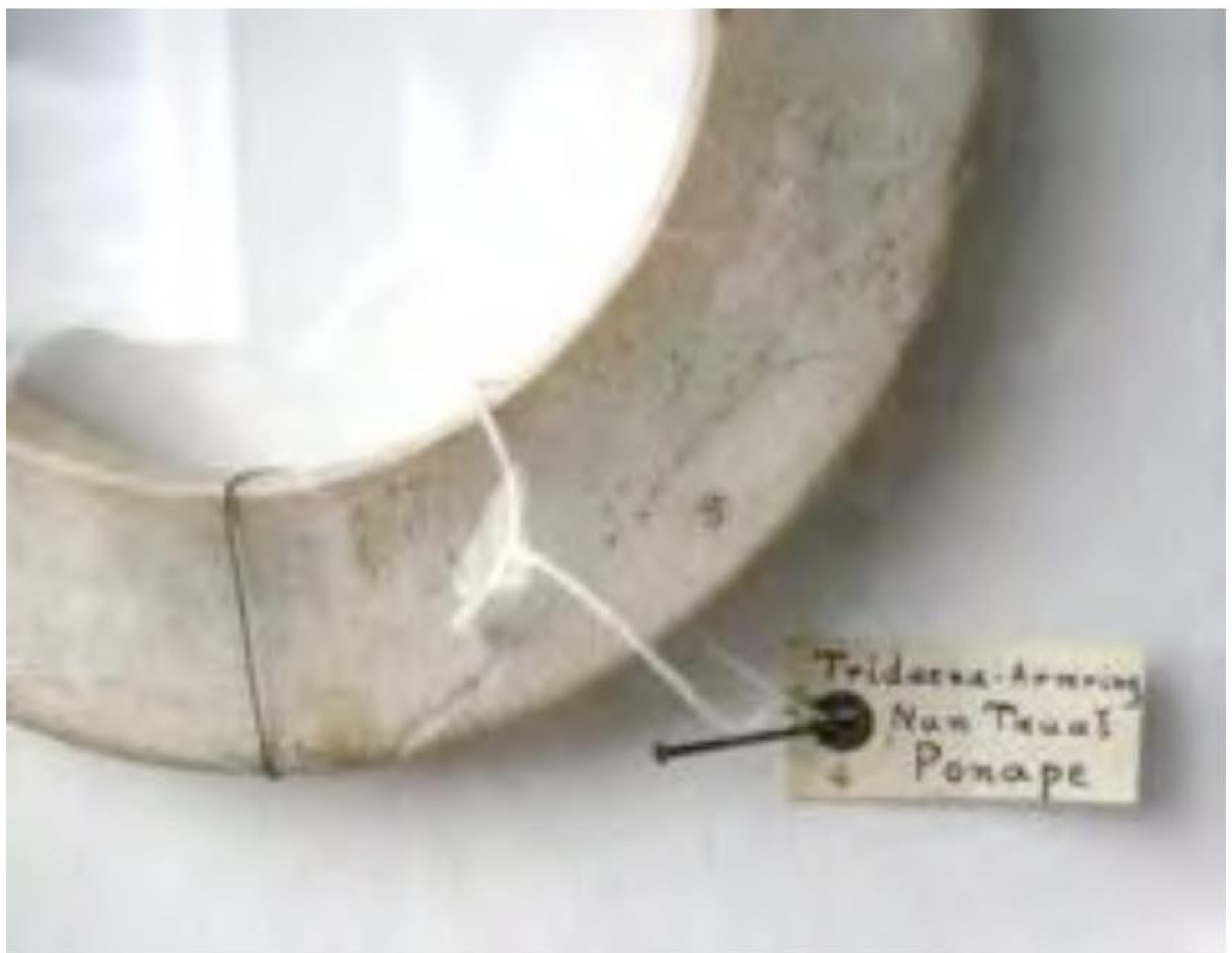
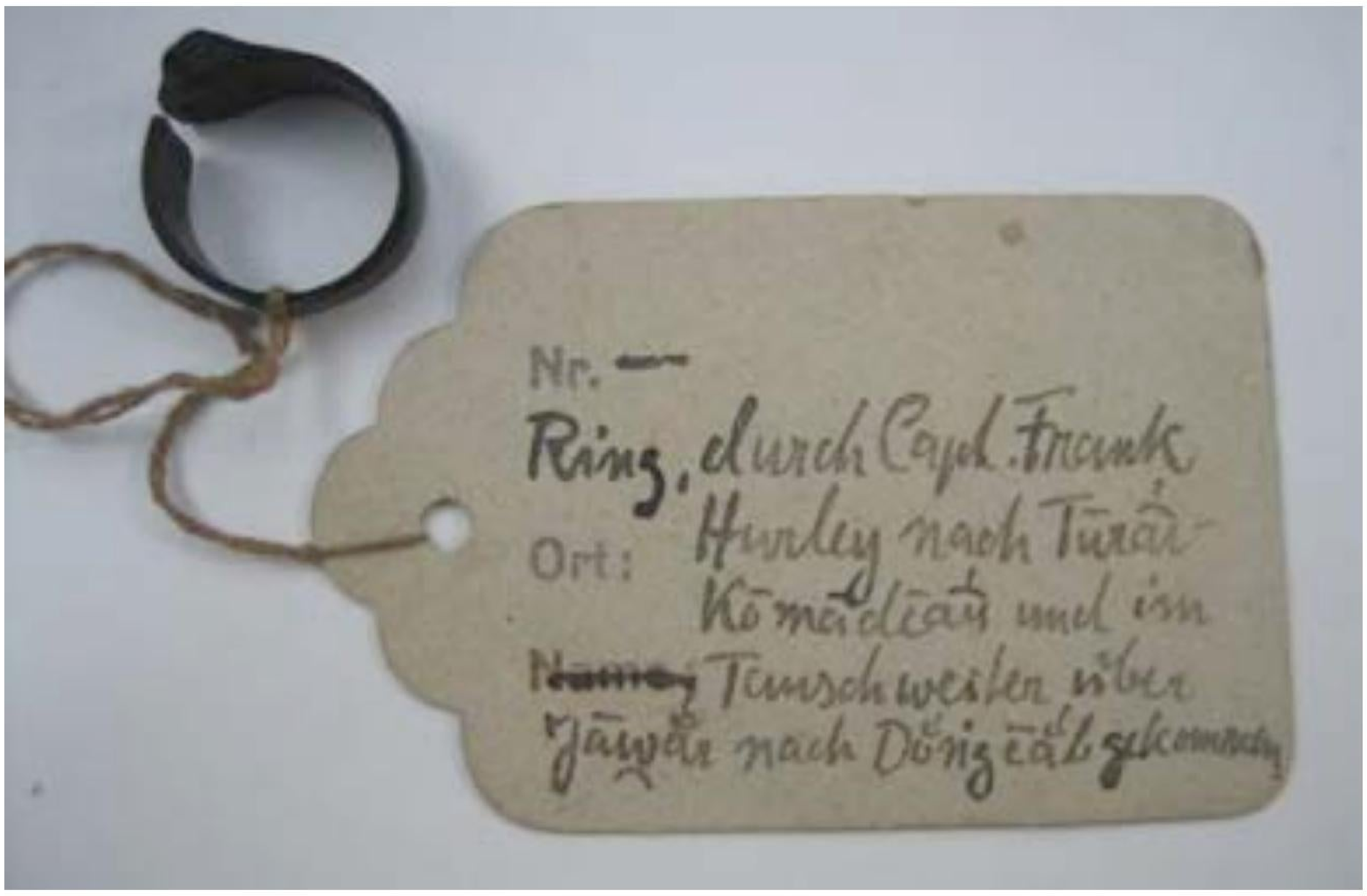
Object which carries the number or label	 Angelhaken Tobi Karolinen Fish hook from Tobi, Karoline Islands. After Blau and Maaz (2012: 150). Cf. label 1 above.  Stäbchen-Gürtel für Frauen Kapsu Neu-Mecklen rg Photograph of part of the belt attributed to New Ireland on the label numbered 3 above. Loed van Bussel (email April 23rd, 2012) comments that it is probably from the Caroline Islands.

	 Partial photograph of the armring from Ponape (see Label 5).
Comments	At present it is unclear who wrote these labels and for whose collection they were written. Klaus Maaz (letter Aug. 16, 2012) believes they were written for objects once in the collection of Hans Nevermann but not by himself. On the other hand, Loed van Bussel believes the labels were written by Nevermann after Konietzko's death when the latter's widow asked him to determine where all the objects in her late husband's vast private museum collection had come from. Maaz (ibid.) considers this implausible as he thinks Nevermann would not have been able to localise some of the objects as precisely as they are. The facts seem to be these. 1. Hans Nevermann was a curator at the Museum für Völkerkunde in Berlin (Loed van Bussel) and he died in 1982 (LvB email 28 June 2012). 2. Nevermann was a member of the Hamburg South Seas Expedition of 1908-1910 and is the author or co-author of numerous books, including those listed below under 'For further information see'. 3. The numerous fishhooks in Blau and Maaz (2012: 33, 55, 75, 79, 97, 103, 105, 150, 151, 153, 158, 159, 160, 161-3, 167, 169, 173, and 277) with such labels were obtained partly directly from the collection of Serge Brignoni (1903-2002) and partly from an auction in Helsinki of objects which Daniel Blau believes are also from the Brignoni Collection

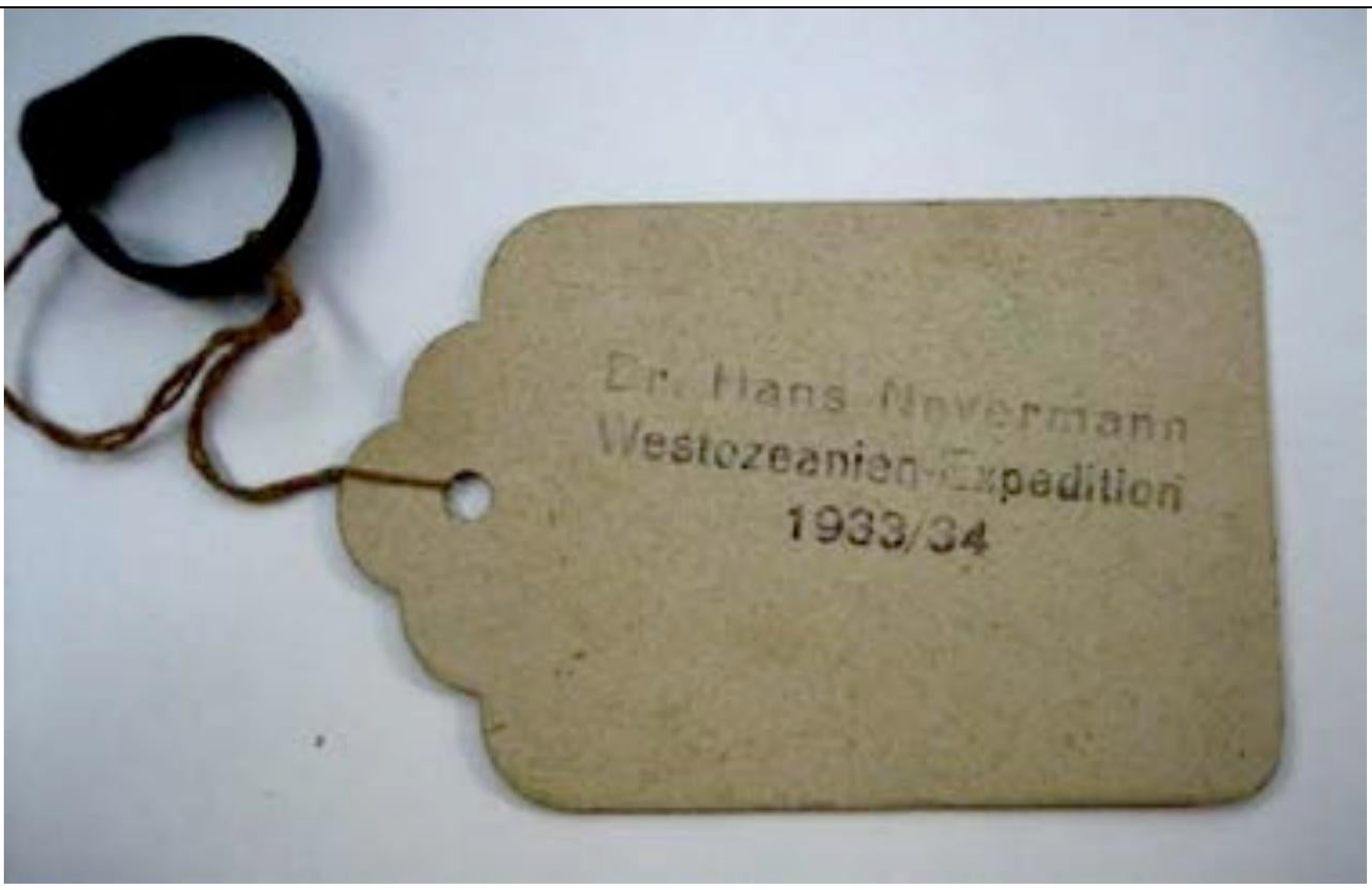
4. The objects with such labels in Loed van Bussel's collection were obtained from the collection of Julius Konietzko (1886-1952).

5. Many of the labels attribute objects to very precise localities. Neither Brignoni nor Konietzko would have had the knowledge to do this.

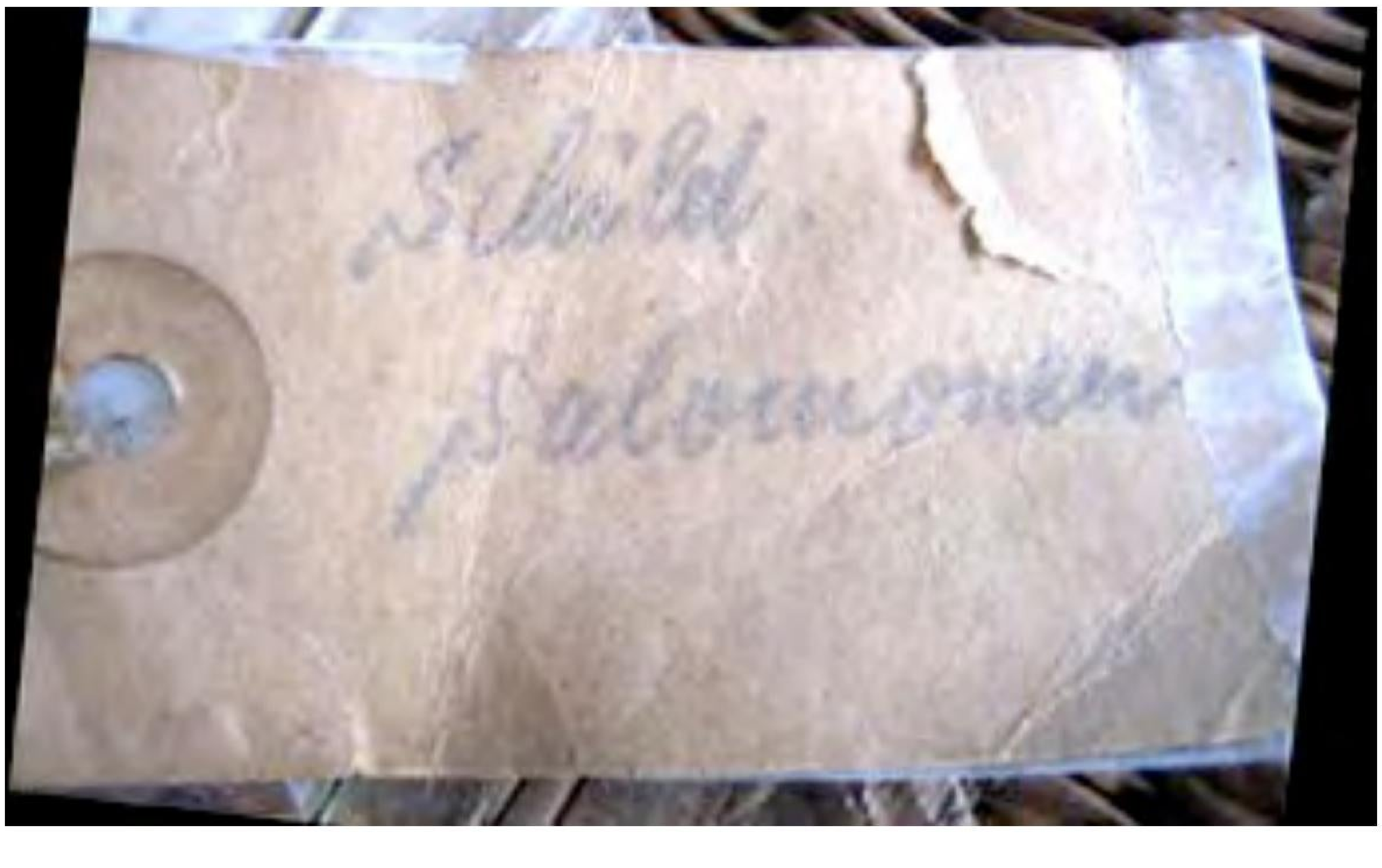
6. The label shown below, in Loed van Bussel's collection, was almost certainly written by Nevermann as it is stamped on the back 'Dr Hans Nevermann Westozeanien Expedition 1933/34'. The handwriting is cursive while that on the oblong labels shown above is non-cursive. This makes it difficult to compare them but they are probably by different hands.



Nr. —
Ring. durch Capt. Frank
Ort: Hurley nach Tūrāī
Kōmādēāū und im
~~Name~~ Tauschwesten über
Jāwār nach Dōngēāl gekommen


Dr. Hans Nevermann
Westozeanien-Expedition
1933/34

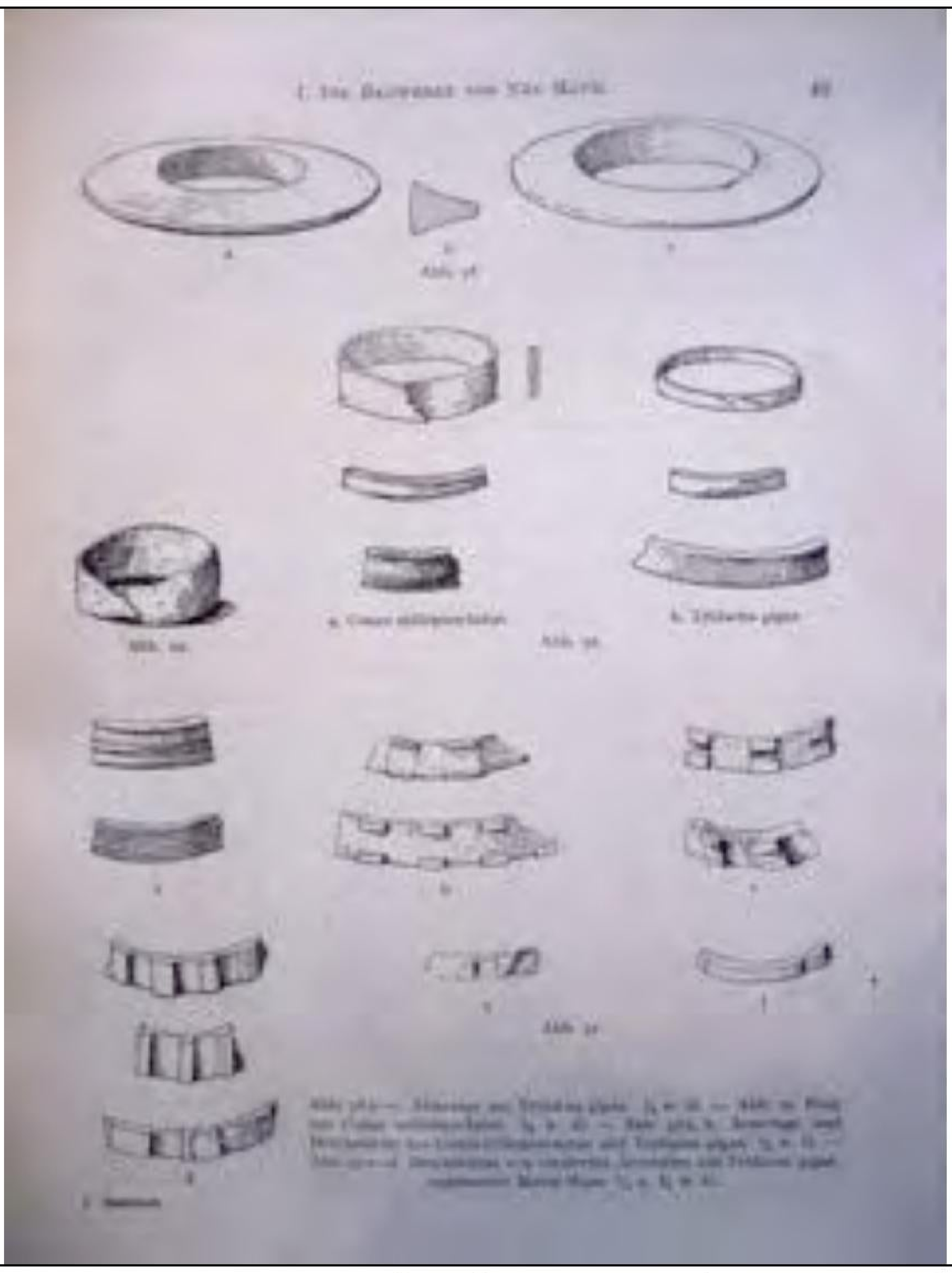
7. The label shown below, in Loed van Bussel's collection, was almost certainly written by Julius Konietzko (cf.) It is attached to a Solomon Islands shield ex Konitzko's collection and is one of a number of labels by this hand from this collection. The handwriting is clearly different from that non-cursive writing on the oblong labels shown above.


Schild
Salomonen

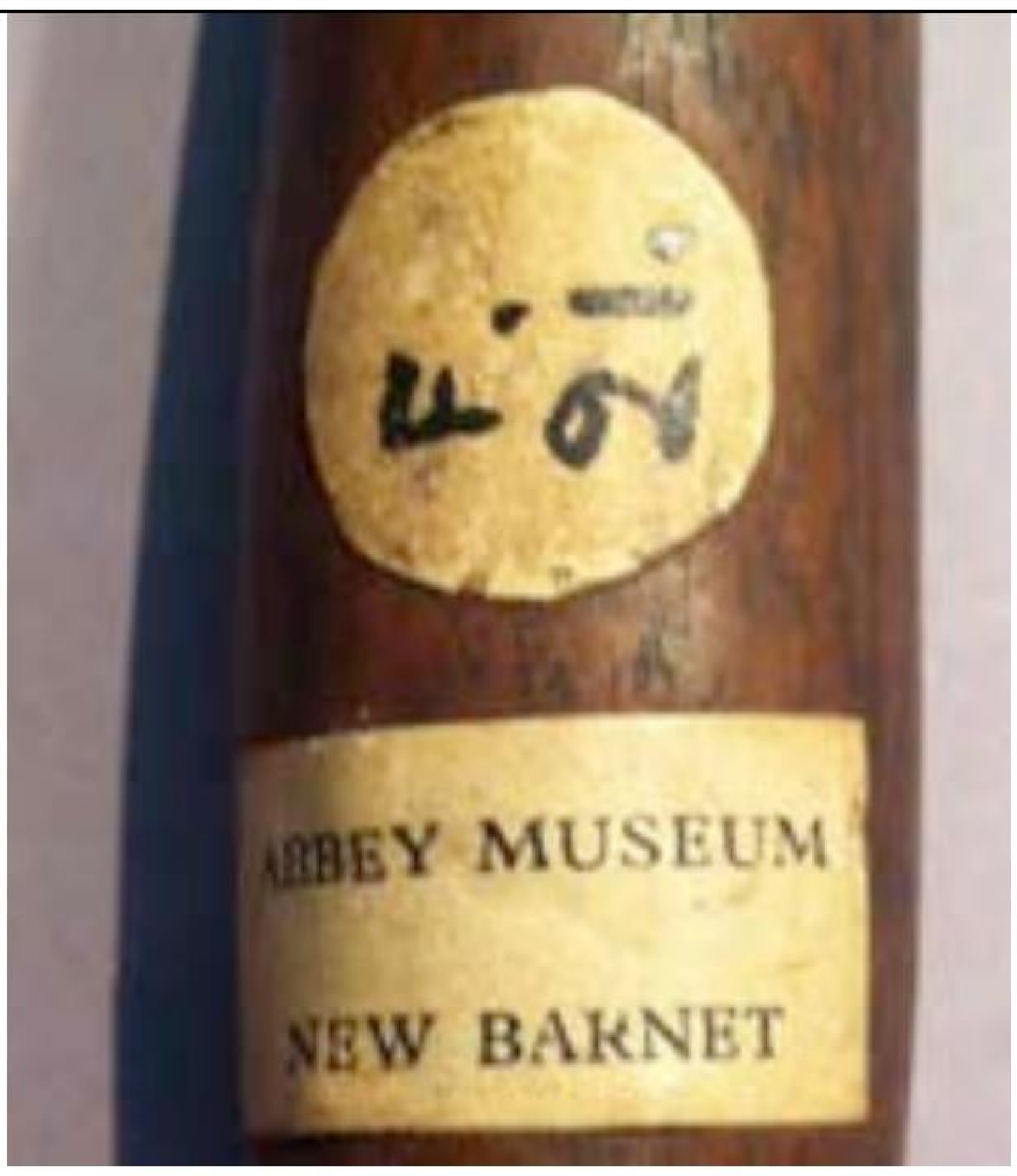
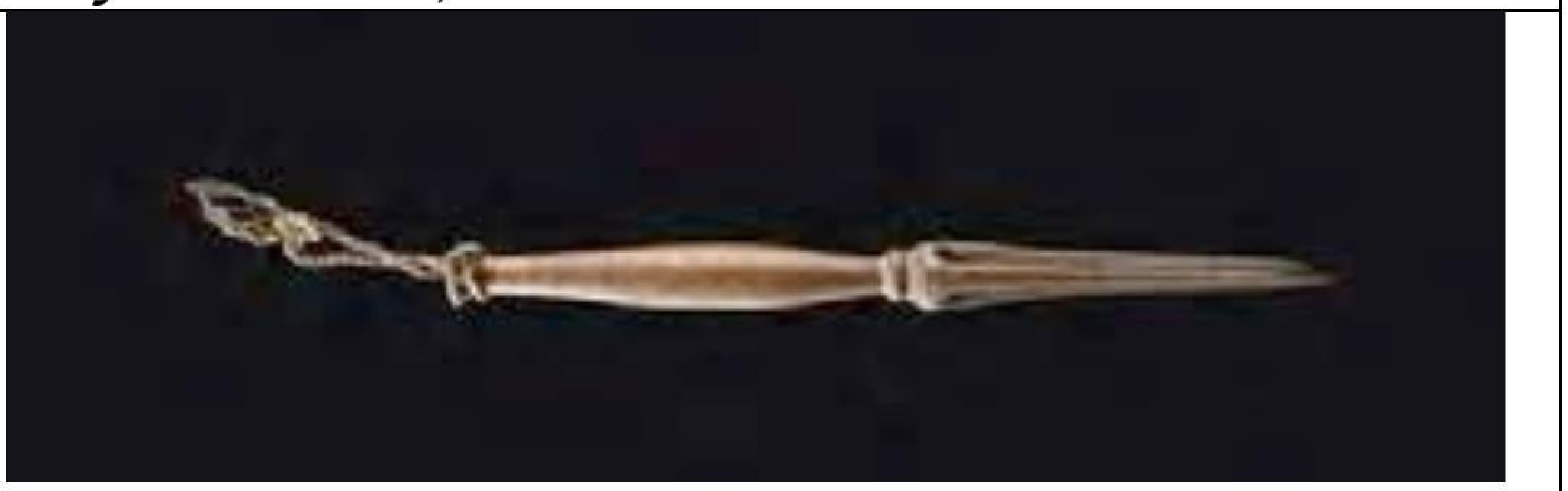
8. A number of fishhooks from the Julius Konietzko Collection went to the German Hunting and Fishing Museum, Munich, and none carries an oblong label of the type shown above (Klaus Maaz, letter Aug. 16, 2012).

If the 'facts' listed are indeed facts and Maaz is right

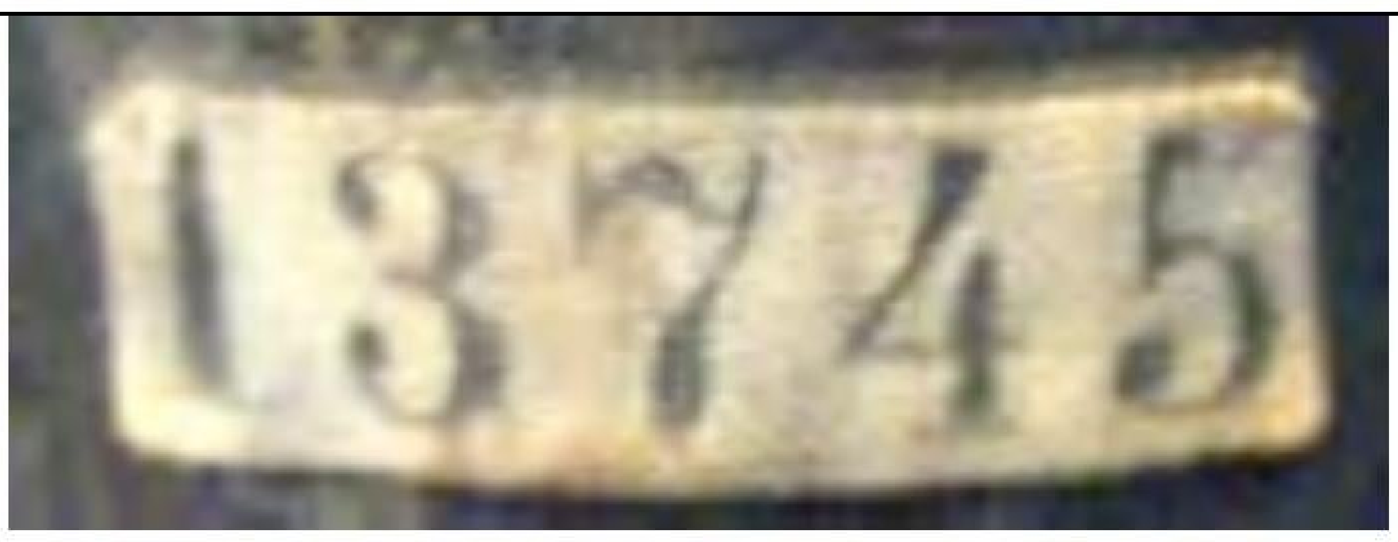
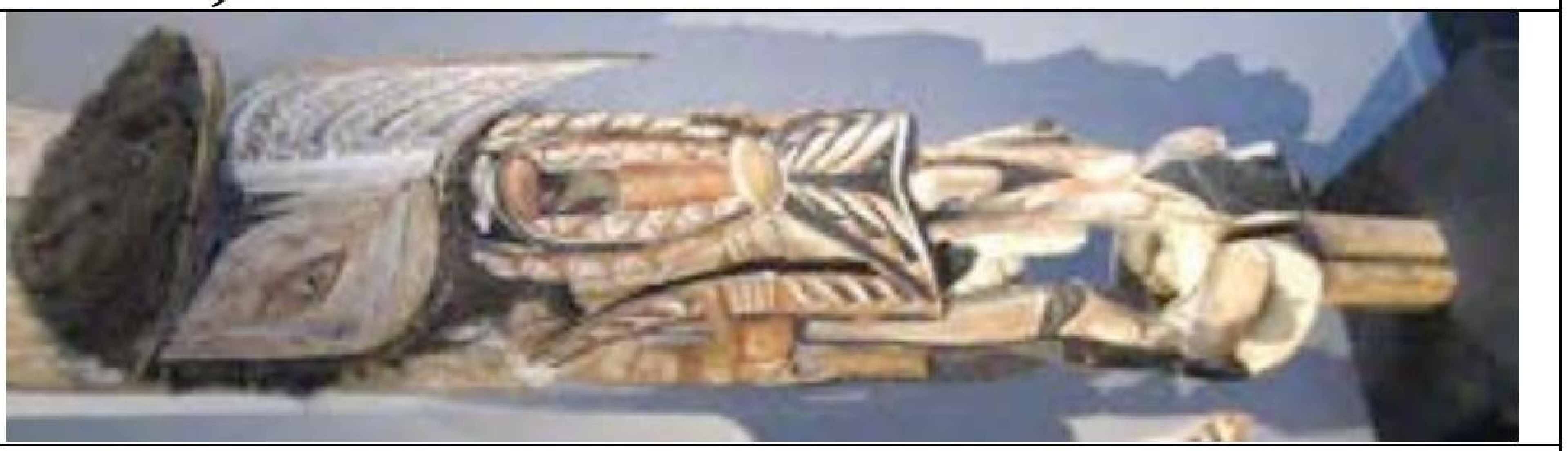
	that the labels were written for objects in Nevermann's collection, then Konietzko and Brignoni would have obtained them with the labels already in place. In the former's case this would have been before 1952 when he died
Owner of the artwork	Objects with the labels 1 – 3 are in the collection of Klaus Maaz or Daniel Blau. Objects with the labels 4 – 5 are in the van Bussel Collection.
History of the Collection using the number or label	
Research questions	1. Did Nevermann have a private collection, parts of which he sold or exchanged? 2. Are there any objects with oblong labels with non-cursive writing like those shown above in the Museum of Ethnography, Hamburg, or the Museum of Ethnology, Berlin? If so, do they throw any light on who wrote them and for which collection?
For further information see	1. Nevermann was a member of the Hamburg South Seas Expedition of 1908-1910 and is the author or co-author of numerous books, including the following: - 1933. *Südseekunst.* Berlin: Stattliches Museum für Völkerkunde. - 1933. *St. Matthias-Gruppe, etc (Ergebnisse der Südsee-Expedition, 1908-1910.* II. Ethnographie. A. Melanesien. Vol. 2. - 1934, *Admiralitaets Inseln. Vol. 3 of Ergebnisse der Suedsee Expedition 1908-10.* Hamburg: Friederichsen, De Gruyter & Co. - No date. With Margaret Trowell. *African and Oceanic Art.* Translated from the German. New York: Harry N. Abrams. 2. Loed van Bussel (email April 26th, 2012) notes that the armring shown partially with Label 5 above was published in the book *Ponape: die Ruinen. Ponapegeschichten* by Paul Hambruch in ?1936 (the item at the top of the page). This could be relevant as to whether Nevermann wrote the labels shown here.

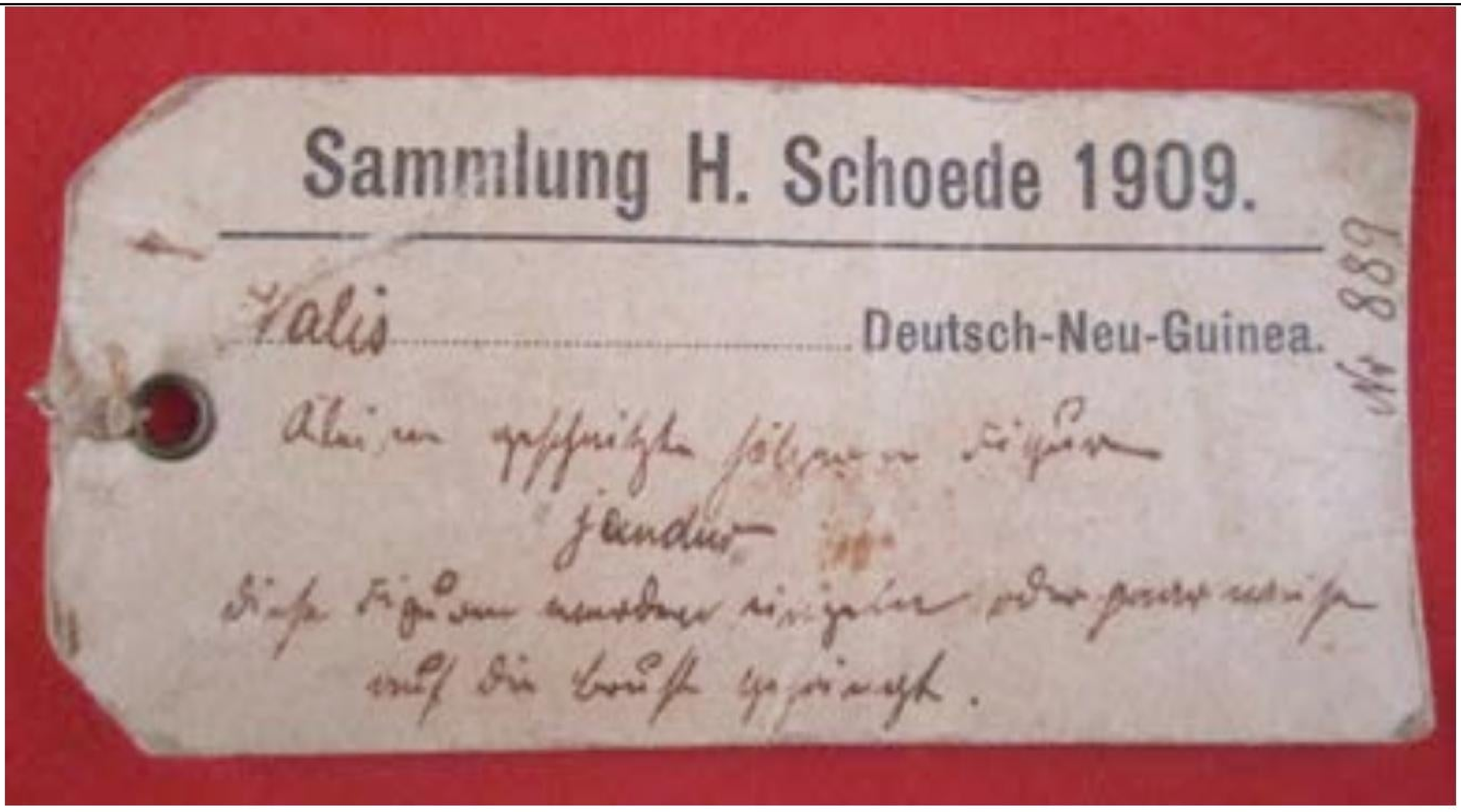
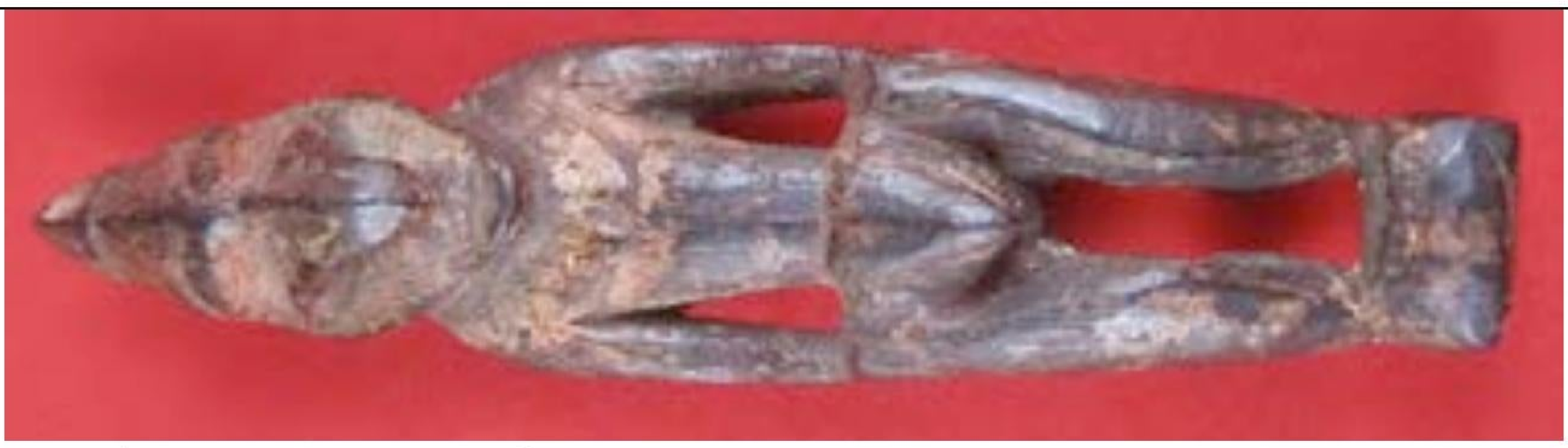
	
Document prepared by	Harry Beran with photographs and information from Loed van Bussel, Daniel Blau, and Klaus Maaz.
Document last worked on	25 Aug. 2012

User of the inscription or label	**William Ohly (1883-1955), Abbey Museum, New Barnett, England**

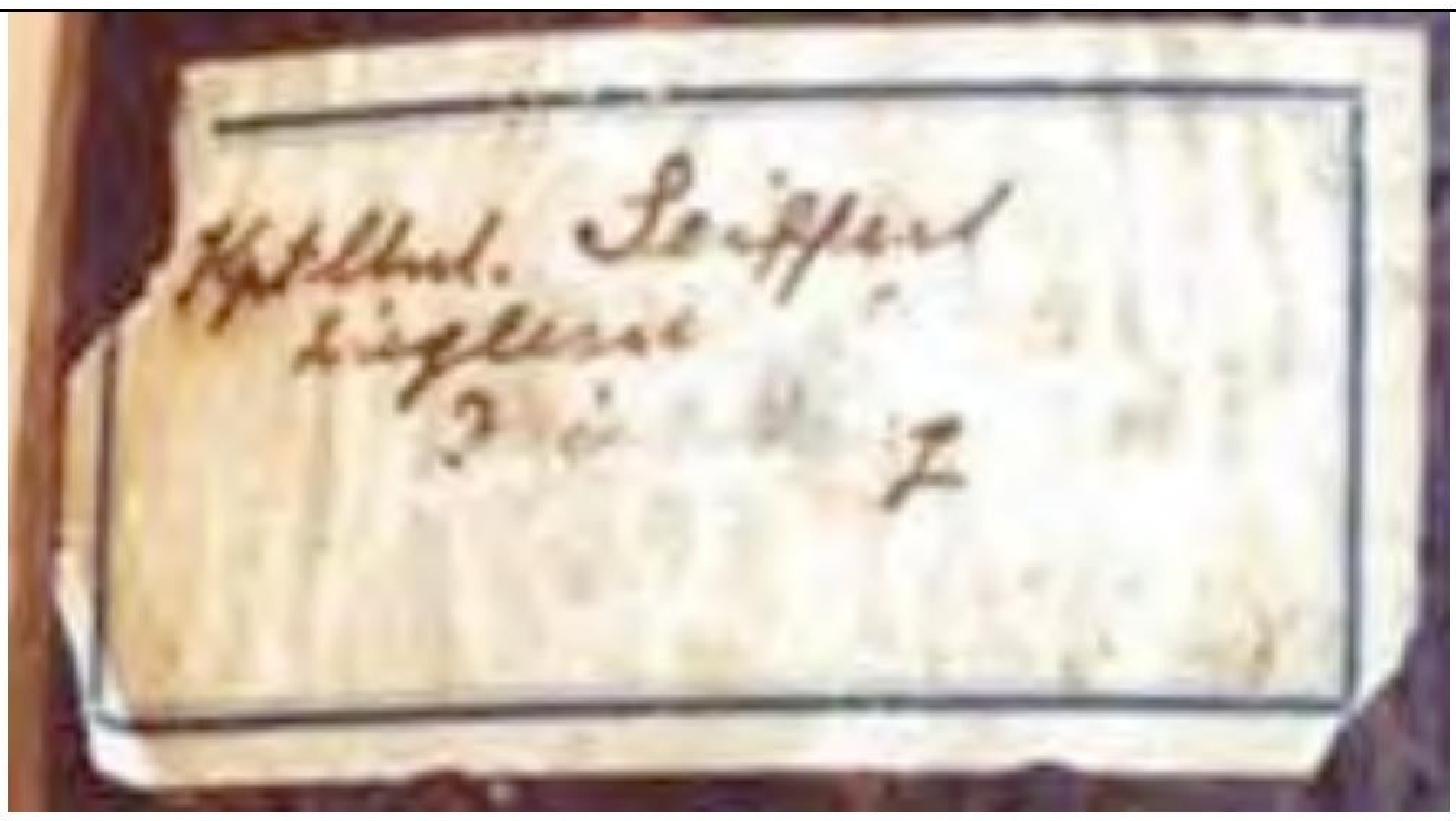
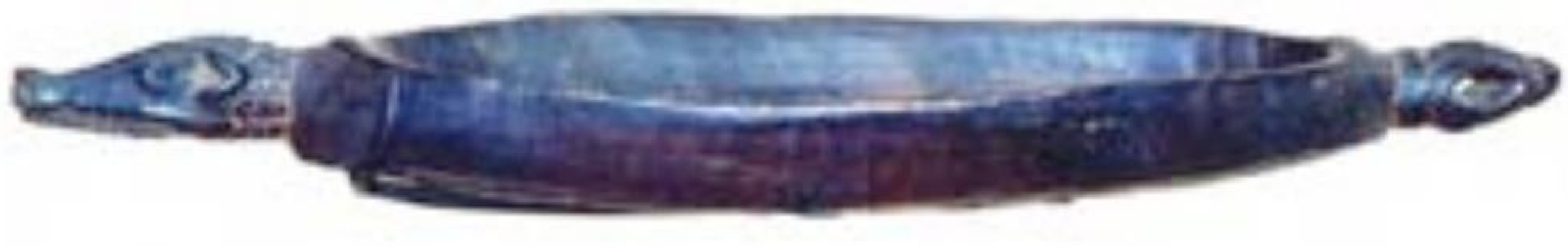
Picture of the number or label	 Note that the inscription on the circular label is F 21 (turn the label 90 degrees to the right in your mind).
Object which carries the number	 A Fijian Fork
Comments	The Abbey Museum was founded with William Ohly's collection. Although Ohly 'never kept an account of his acquisitions' (Waterfield 2011: 2), the inscription 'F 21' may refer to a museum inventory number.
Owner of the artwork	Private collection, Paris.
History of the Collection using the number or label	Ohly ran Berkeley Gallery in London from 1941 (Waterfield and King 2006: 105) and created the Abbey Museum in New Barnett, north of London (Waterfield 2011: 2). Selections from his collection were sold at Christie's Paris on December 13th, 2011. The Fijian fork shown above was Lot 202.
Research questions	
For further information see	Waterfield and King (2006: 104-109). Auction catalogue Christie's Paris, December 13th, 2011.
Document prepared by	Charles-Wesley Hourdé

Document last worked on	May 9th 2011, with a few added comments by HB June 6th, 2012 and 29 Sept 2014.

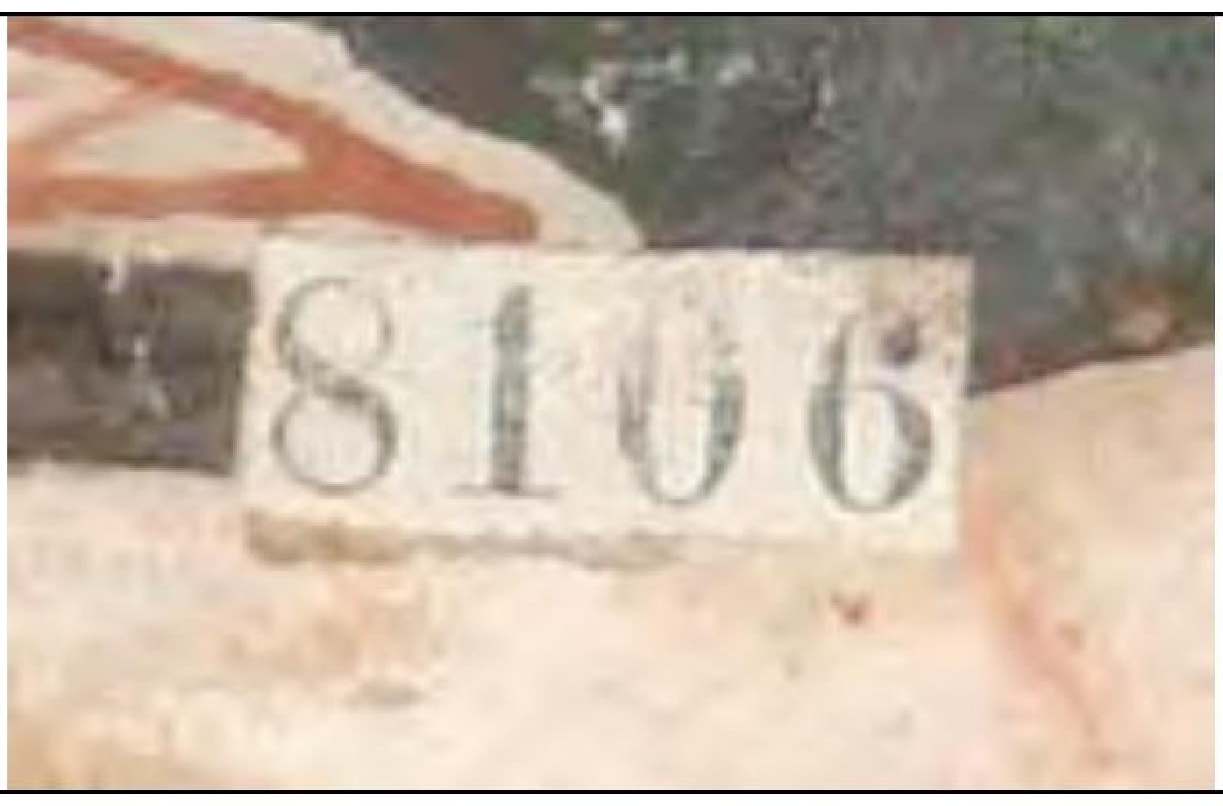
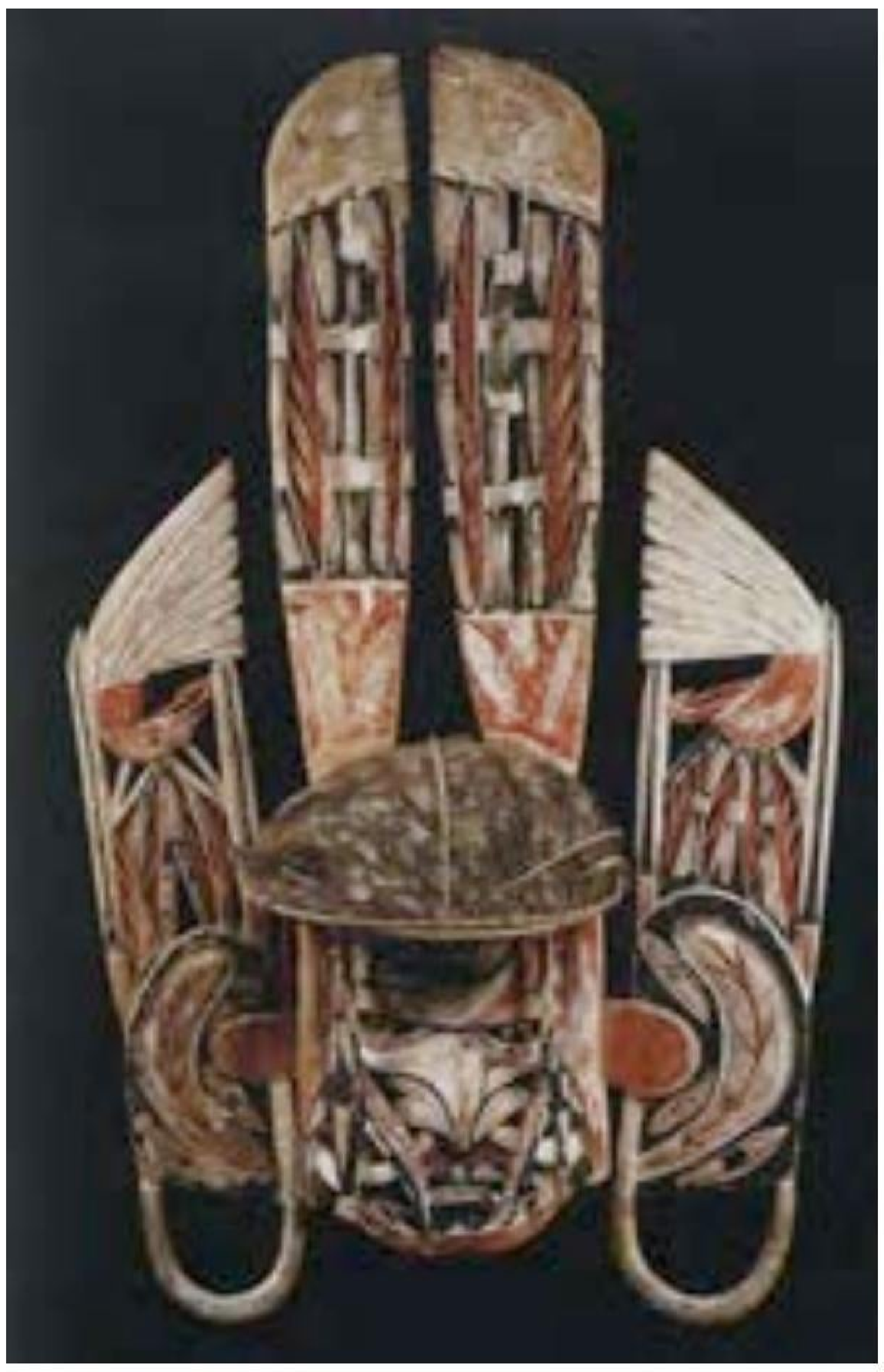
User of the inscription or label	**Rautenstrauch-Joest-Museum, Cologne**
Picture of the number or label	 Fabric label. The number is also inscribed on the object.
Object which carries the number	
Comments	Burkhard Fenner (email 7 Dec 2012) advises that the Rautenstrauch-Joest-Museum has used fabric labels in the past. There is also a document on objects ex the RJM with inscribed catalogue numbers.
Owner of the artwork	Van Bussel Collection (Z 230), by exchange ex the Rautenstrauch-Joest-Museum in 1967.
History of the Collection using the number or label	The Rautenstrauch-Joest-Museum is, of course, still flourishing.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs supplied by Loed van Bussel and further information from Burkhard Fenner (email 7 Dec. 2012).
Document last worked on	2 Jan 2013

User of the inscription or label	H. Schoede Collection
Picture of the number or label	 Sammlung H. Schoede 1909. Walis Deutsch-Neu-Guinea. № 889 Kleine geschnitzte hölzerne Figuren [illegible] Diese Figuren werden einzeln oder paarweise auf die Brust gehängt.
Object which carries the number or label	 Sepik River region figurine
Comments	
Owner of the artwork	Private Collector 2
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Collector 2
Document	24 JULY 2013

last worked on	

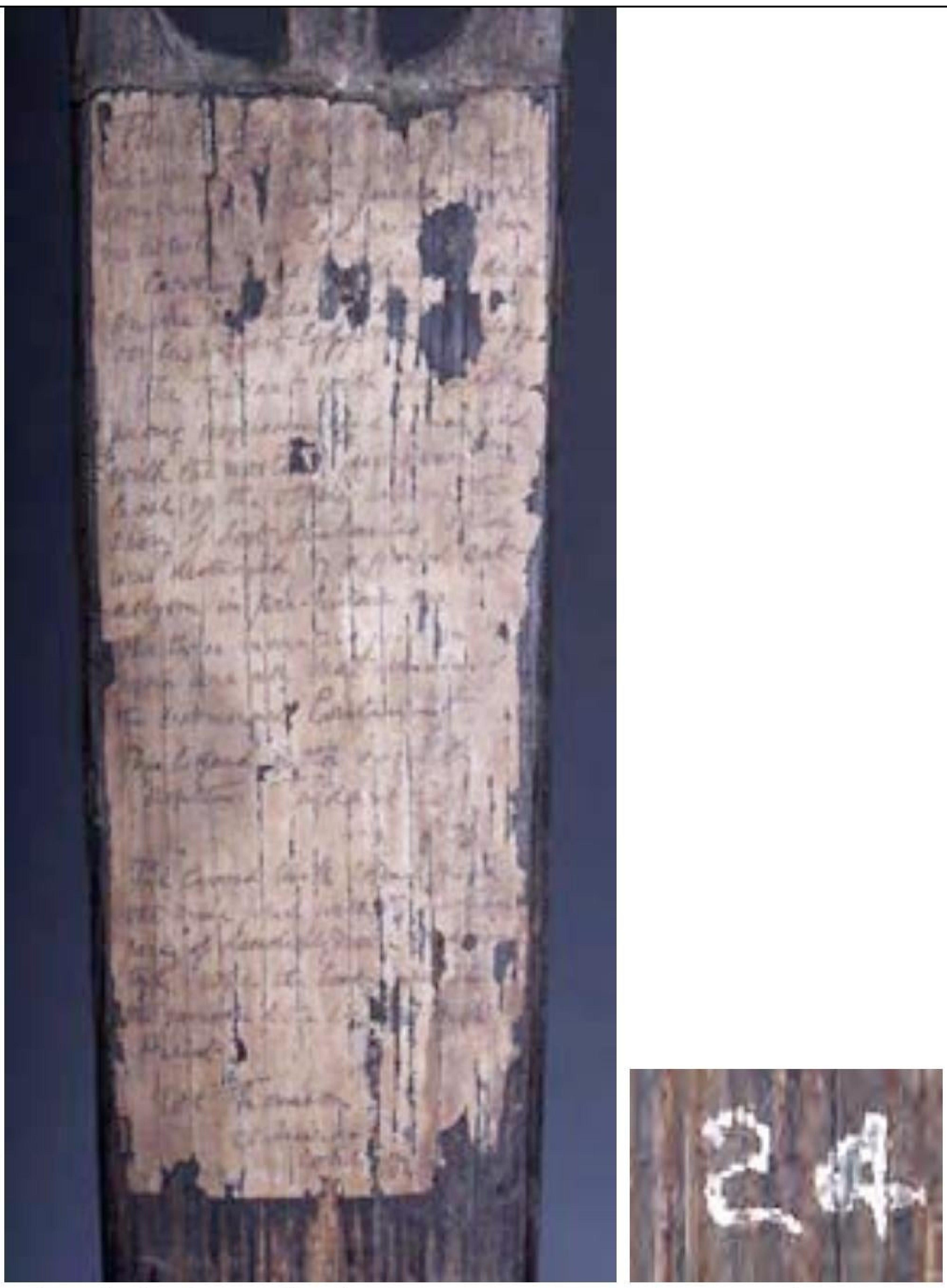
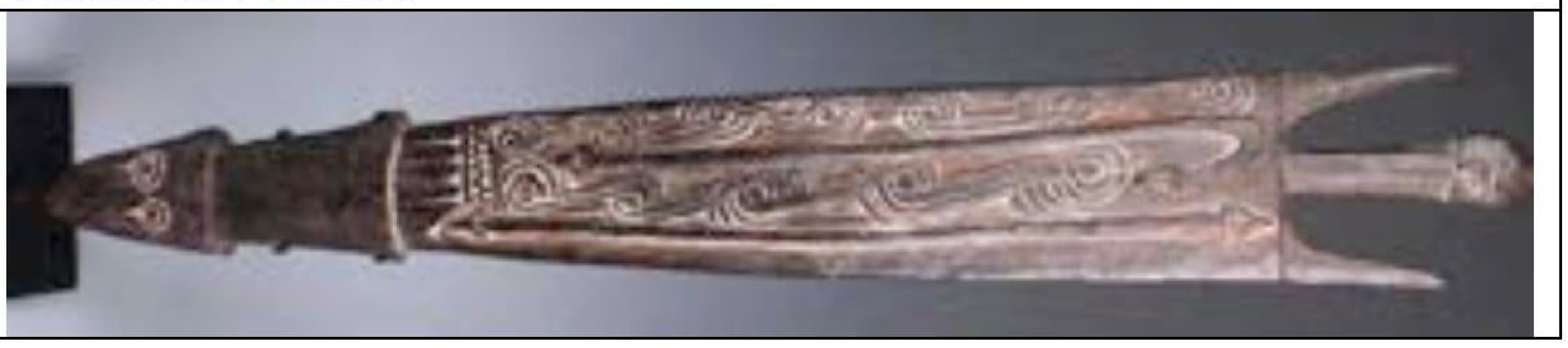
User of the inscription or label	**Seiffert Collection**
Picture of the number or label	 The first line of the label reads in German 'Kptnltnt Seiffert'.
Object which carries the number or label	 A Sepik River pigment dish
Comments	1. David Rosenthal (email Oct. 4, 2012) has established that the first line of the German text of the label is short for Kapitänleutnant Seiffert (literally translated Captain-Lieutenant Seiffert) and that Seiffert served on the German patrol ship S.M.S. Cormoran in 1910. Cf. http://marshall.csu.edu.au/Marshalls/html/history/Cormoran.html. 2. The label is strong evidence that the dish was collected by Seiffert but if Seiffert wrote the label would he have included his rank? The second and third lines of the inscription may throw light on this issue but they have not yet been deciphered.
Owner of the artwork	Private Canadian Collector in 2012, ex David Rosenthal Collection
History of the Collection using the number or label	

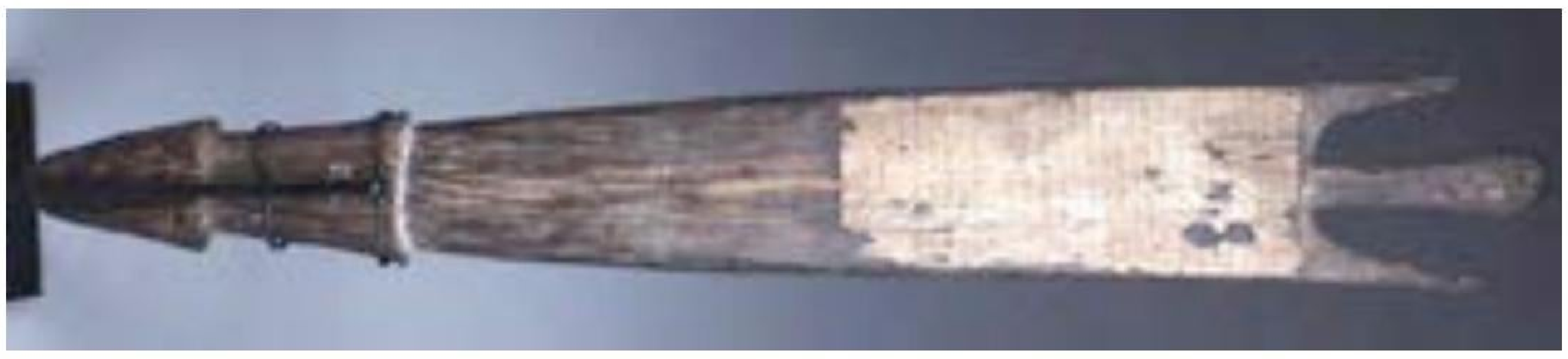
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs from the Canadian collector and information from David Rosenthal.
Document last worked on	3 Jan 2013

User of the inscription or label	**State Ethnological Museum, Dresden (Museum für Völkerkunde, Dresden)**
Picture of the number or label	
Object which carries the number	 Malagan mask.
Comments	The label appears on the forehead.
Owner of the artwork	Malagan Mask, sold by Christie's, December 13th 2011, lot 226.

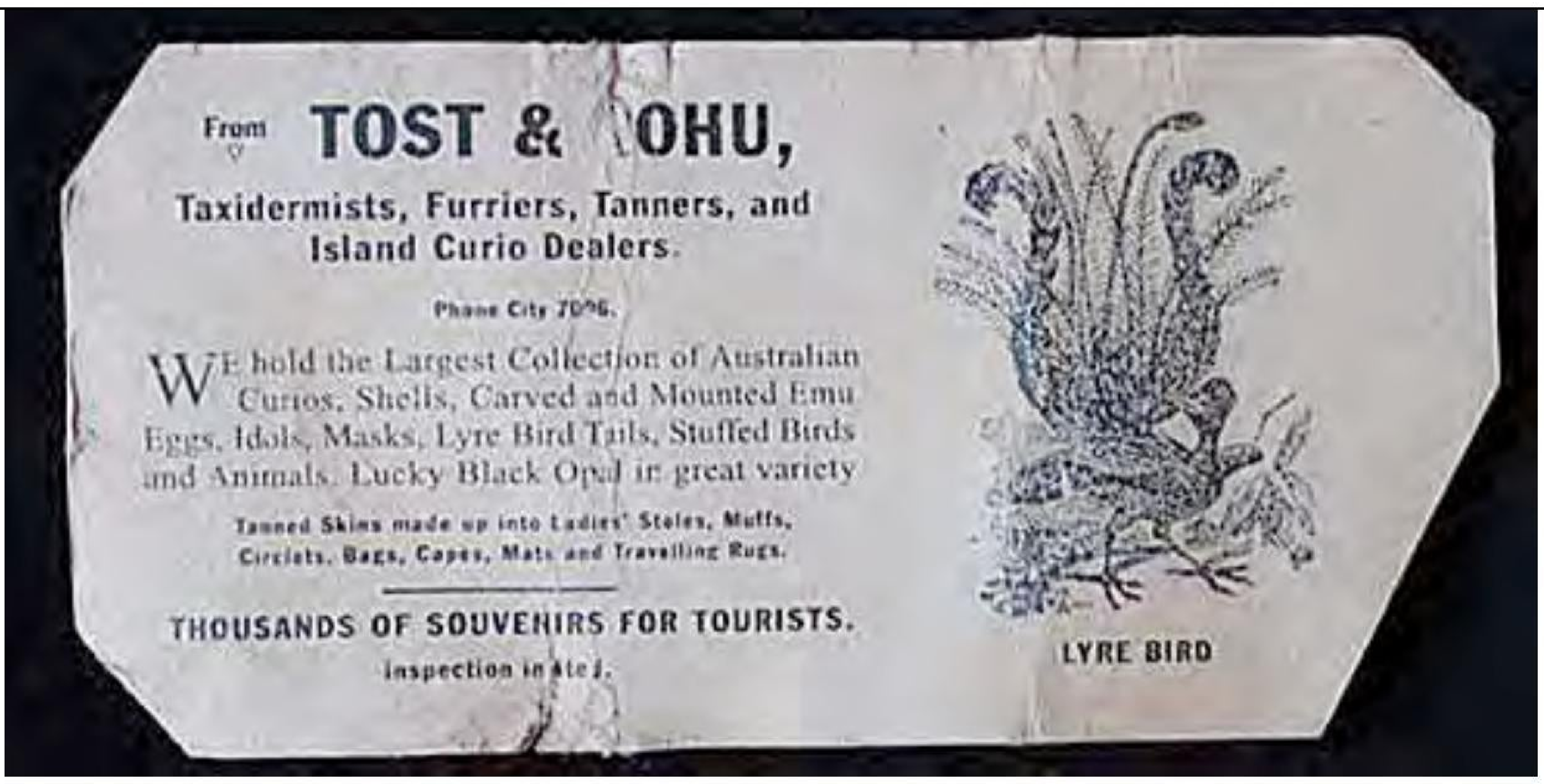
History of the Collection using the number or label	1. Collected by Richard Parkinson (1844-1909), then offered to the Dresden Museum in 1883. Museum für Völkerkunde, Dresden, (inv. 8106) Everett Rassiga, Budapest, 1976 Ben Birillo, New York, 1976 Publication Meyer, A., Parkinson, R., *Schnitzereien und Masken vom Bismarck Archipel und Neu Guinea. Publicationen aus dem Königlichen Ethnographischen Museum Dresden*, 1895, pl.II, n.1, fig.91. 2. State Ethnological Museum, Dresden, is of course still going strong. I believe the selling of some artworks from its collection was forced on the museum by the government during the communist period.
Research questions	
For further information see	
Document prepared by	Charles-Wesley Hourdé, with an addition by HB
Document last worked on	24 April 2011, supplemented 23 May 2012

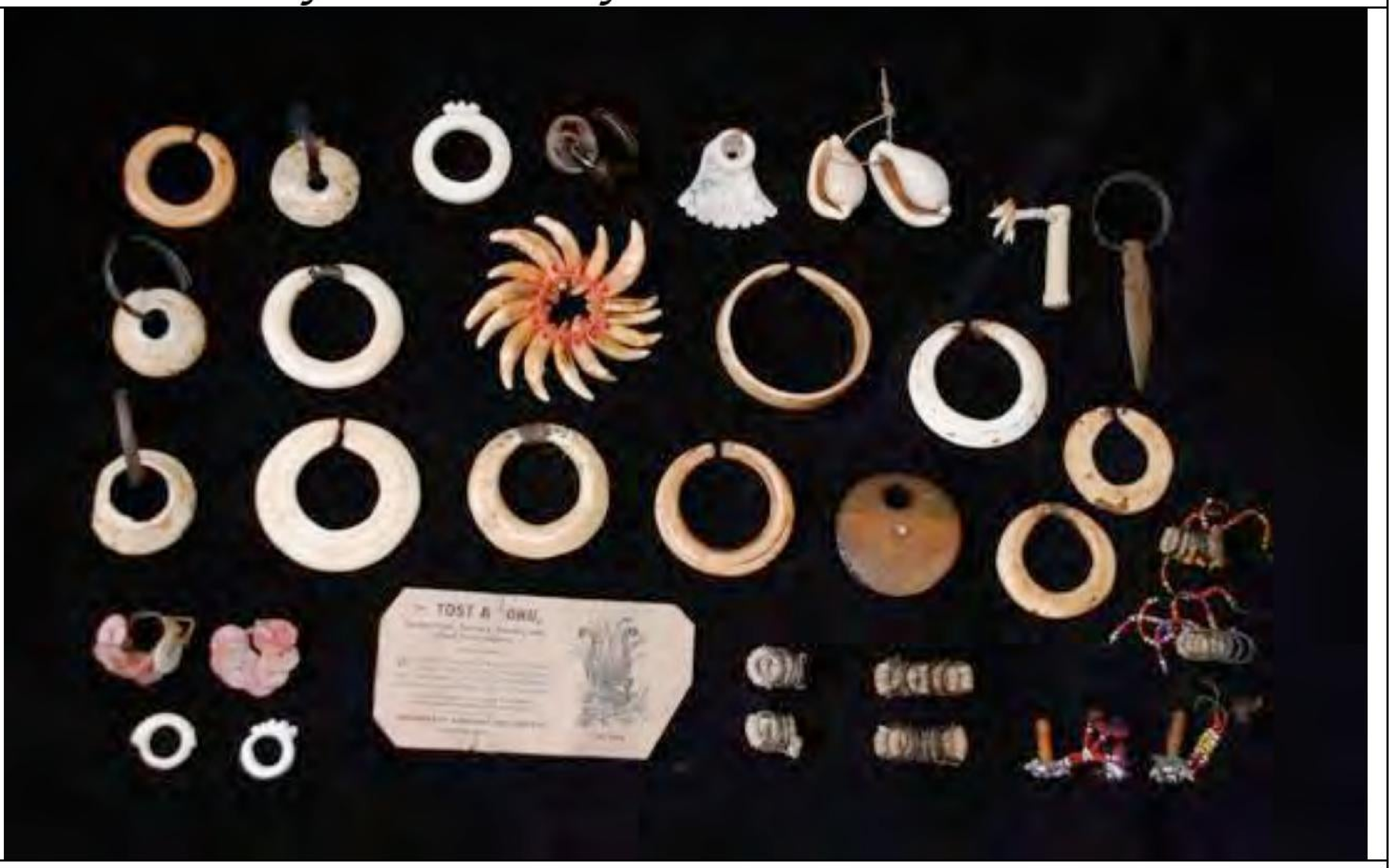
User of the inscription or label	**Captain W.C. Thomson (1851-1934) Collection**

	 Portrait photograph of Thomson copied from the cover of the Pickles catalogue mentioned below.
Picture of the number or label	 The label and Thomson register number on the Massim club.
Object which carries the number or label	

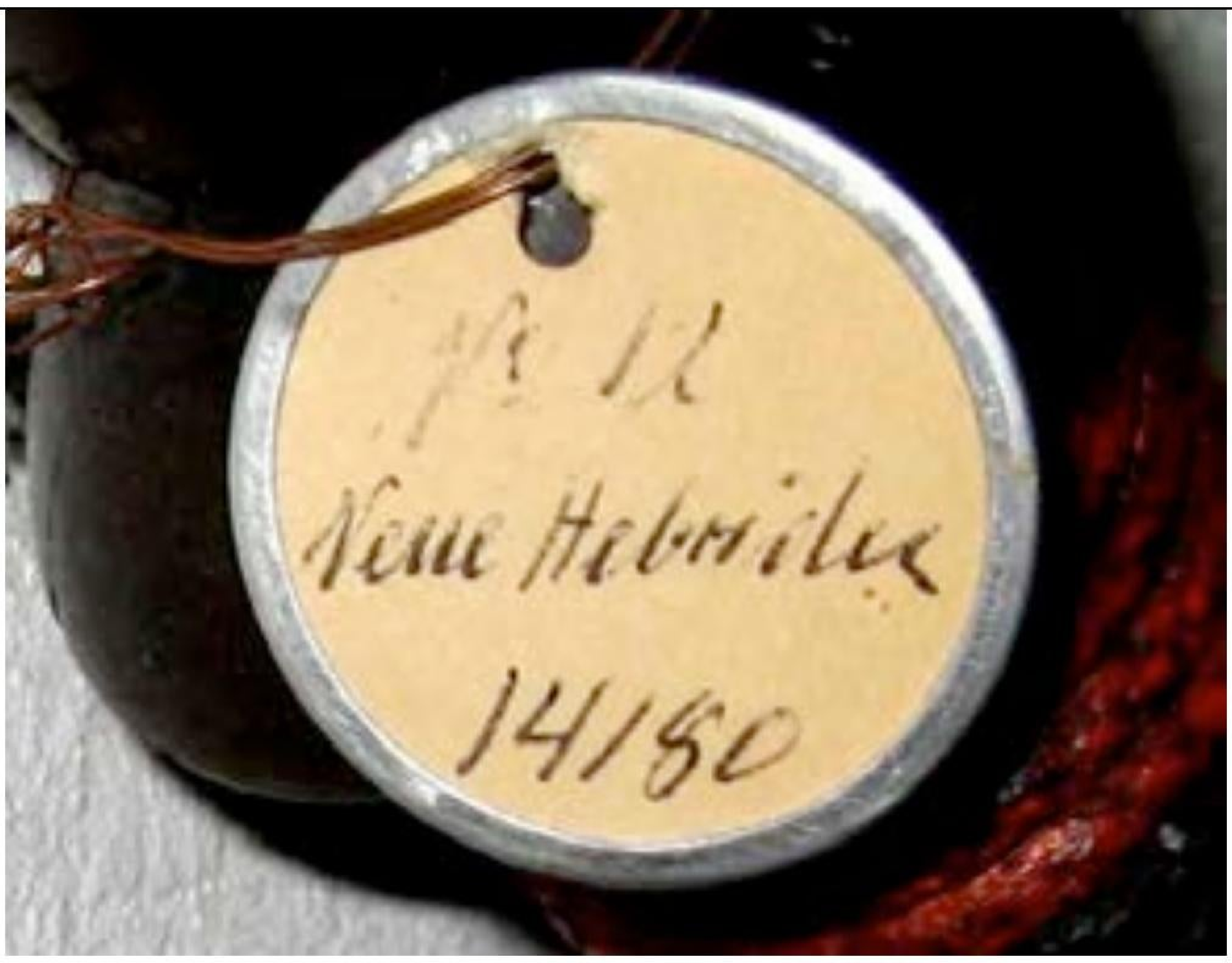
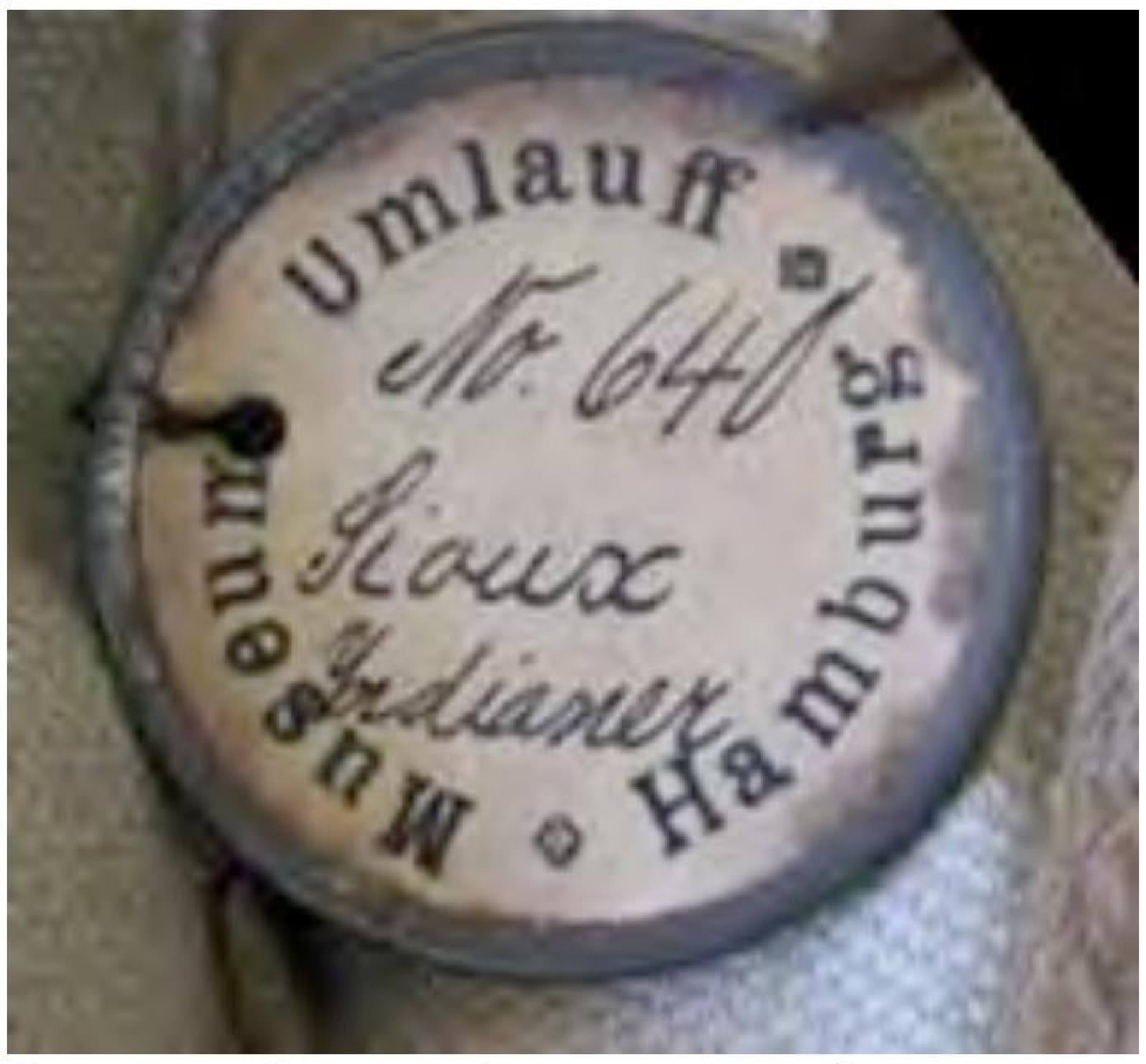
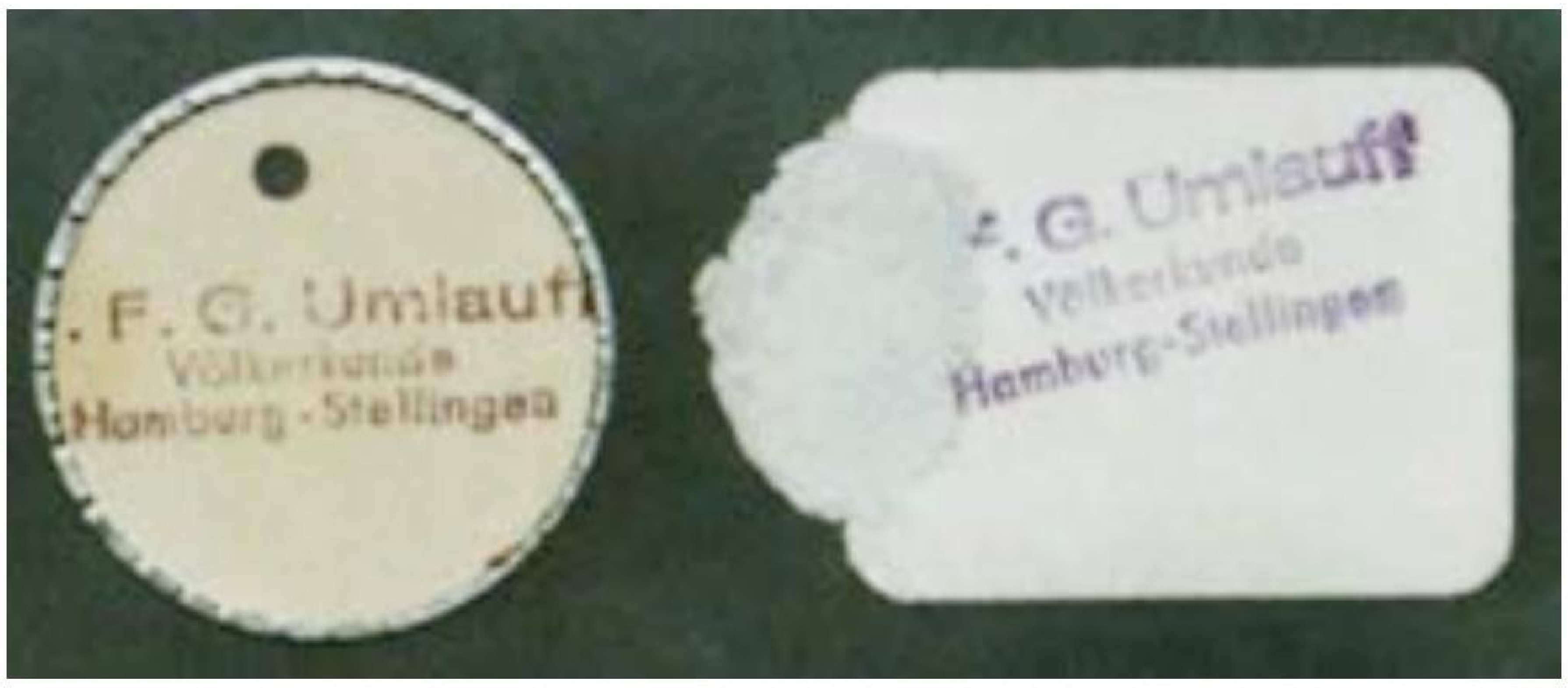
	 Back and front of a Massim club Fijian kava bowl
Comments	1. The Pickles sales catalogue indicates that some of the artworks in the Thomson collection had registration numbers inscribed on them, including the club show above (Lot 138), inscribed 24. Some of the numbers were inscribed as Roman numerals; for example, the Fijian kava bowl (Lot 79) shown above was inscribed ‘King Thakumbau’s Kava bowl’ and ‘XLIII’. 2. The Pickles catalogue also indicates that some objects in the collection lacked registration number. This was so for two of the lots I bought, both illustrated in the Pickles catalogue: Lot 140, a Massim washboard, and Lot 142, a Massim human figure. 3. A number of the objects illustrated in the Pickles catalogue carry descriptive labels in Thomson’s hand; for example, Lot 78, a Fijian oil dish and the club shown above, Lot 138. 4. The label on the Massim club indicates that Thomson obtained the club from Sir William MacGregor, the first Lieutenant-Governor of British New Guinea, who served in this position from 1888 to 1898. Thomson signed the label in 1897.

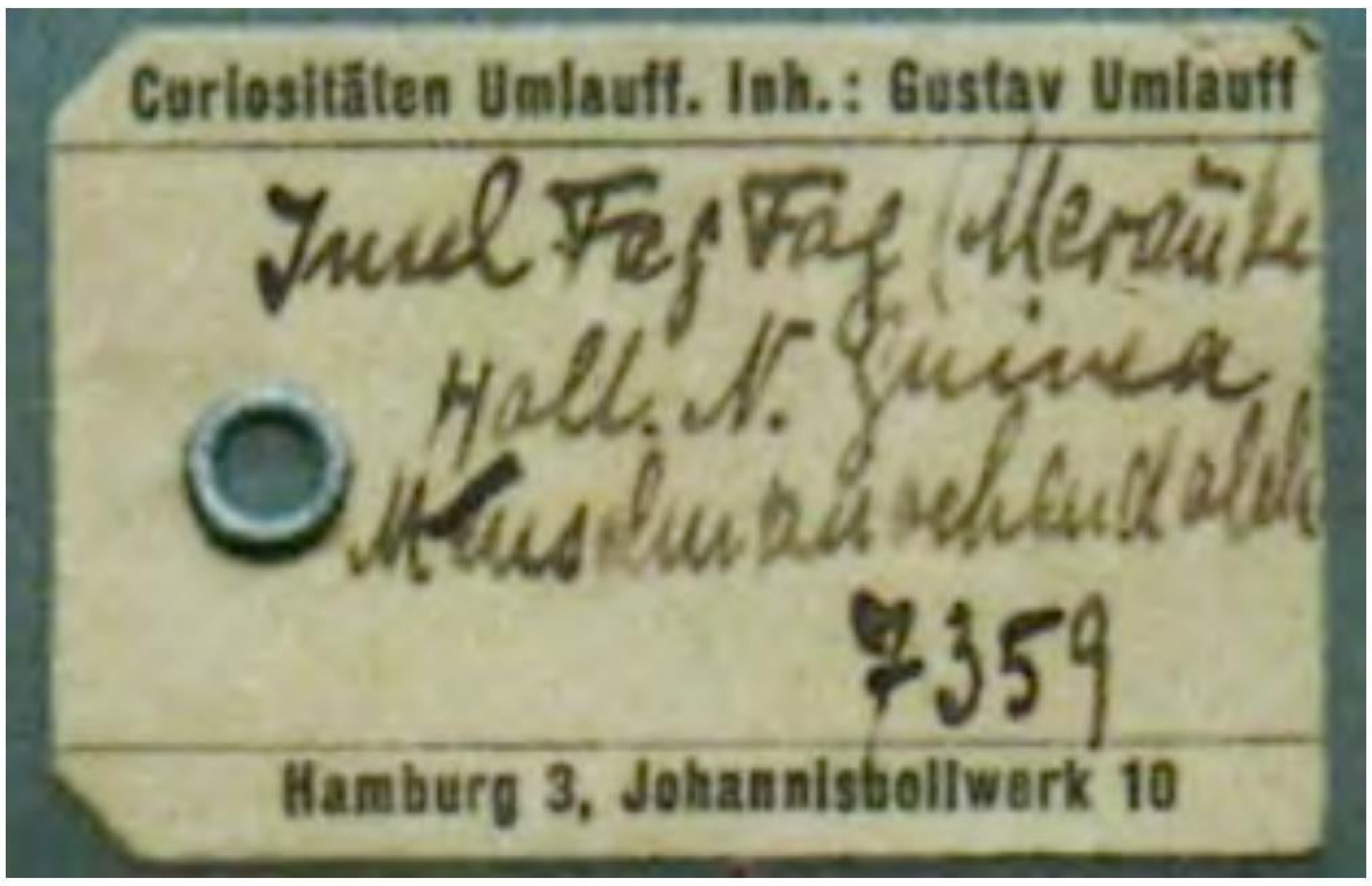
Owner of the artwork	1. The Massim club: Tribalmania in Nov. 2012. 2. The kava bowl: present whereabouts unknown.
History of the Collection using the number or label	Captain W. Campbell Thomson was born in Scotland, served on a number of ships, including for five years on the missionary ship *John Wesley* in the South Pacific. He went to Australia as a ship's captain and had homes first in Newcastle and then in Brisbane. He amassed a large collection of South Pacific artworks, books, and memorabilia. I believe some of the artworks were displayed in a private museum in Brisbane. His collection was sold, with an illustrated catalogue, by P.L. Pickles of Sydney on September 5 and 6, 1986.
Research questions	
For further information see	
Document prepared by	Harry Beran. The photographs of the Massim club are copied from the Tribalmania website, courtesy of Michael Auliso (Nov. 15, 2012). The photograph of the Fijian kava bowl is copied from the Pickes sale catalogue.
Document last worked on	15 November 2012, 3 April 2015

User of the inscription or label	Tost & Rohu, Sydney
Picture of the number or label	 From **TOST & ROHU,** **Taxidermists, Furriers, Tanners, and Island Curio Dealers.** Phone City 7096. WE hold the Largest Collection of Australian Curios, Shells, Carved and Mounted Emu Eggs, Idols, Masks, Lyre Bird Tails, Stuffed Birds and Animals. Lucky Black Opal in great variety Tanned Skins made up into Ladies' Stoles, Muffs, Circlets, Bags, Capes, Mats and Travelling Rugs. **THOUSANDS OF SOUVENIRS FOR TOURISTS.** Inspection invited. LYRE BIRD As the label says Tost & Rohu were taxidermists, furriers,

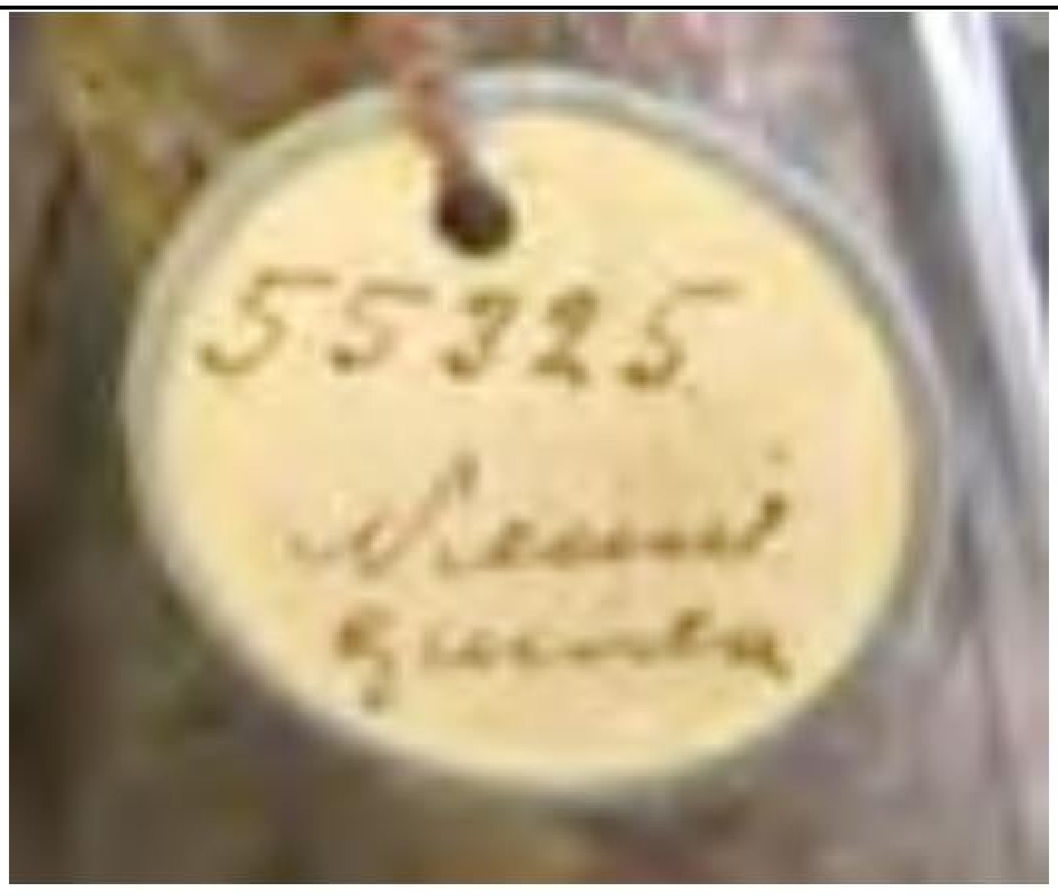
	tanners, and island curio dealers in Sydney in the late 19th and early 20th century.
Object which carries the number or label	
Comments	The photographs of the labels and objects are used by permission of Theodore Bruce Auctioneers (Vicki's email 1/6/14).
Owner of the artwork	The group of ear ornaments shown above was offered by Theodore Bruce Auctioneers in Sydney on 26. July 2014, Lot 82. It included the Tost & Rohu label illustrated above.
History of the Collection using the number or label	I believe Tost & Rohu operated in Sydney in the late 19th and early 20th century. Anna Edmundson may have written about the firm and I am trying to get in touch with her but don't have her present email address.
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	3 April 2015

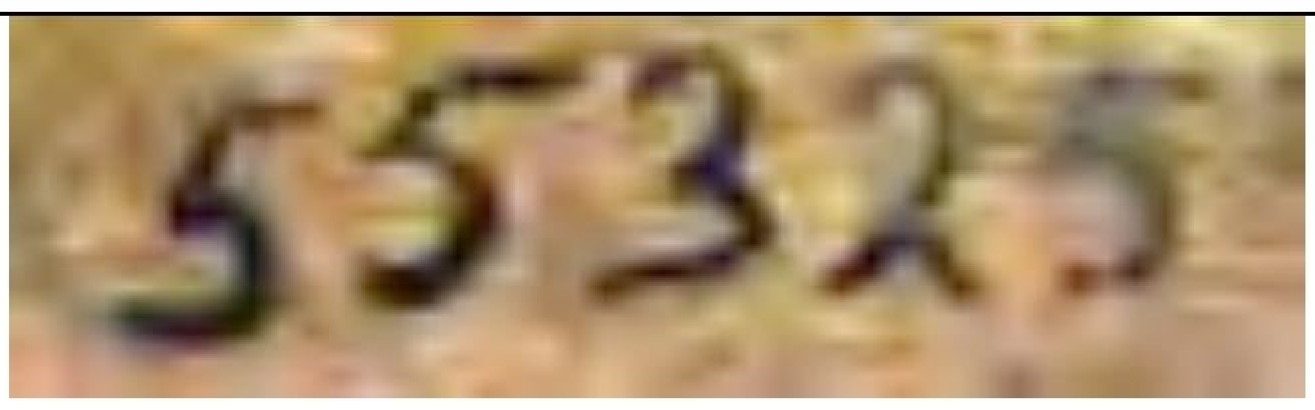
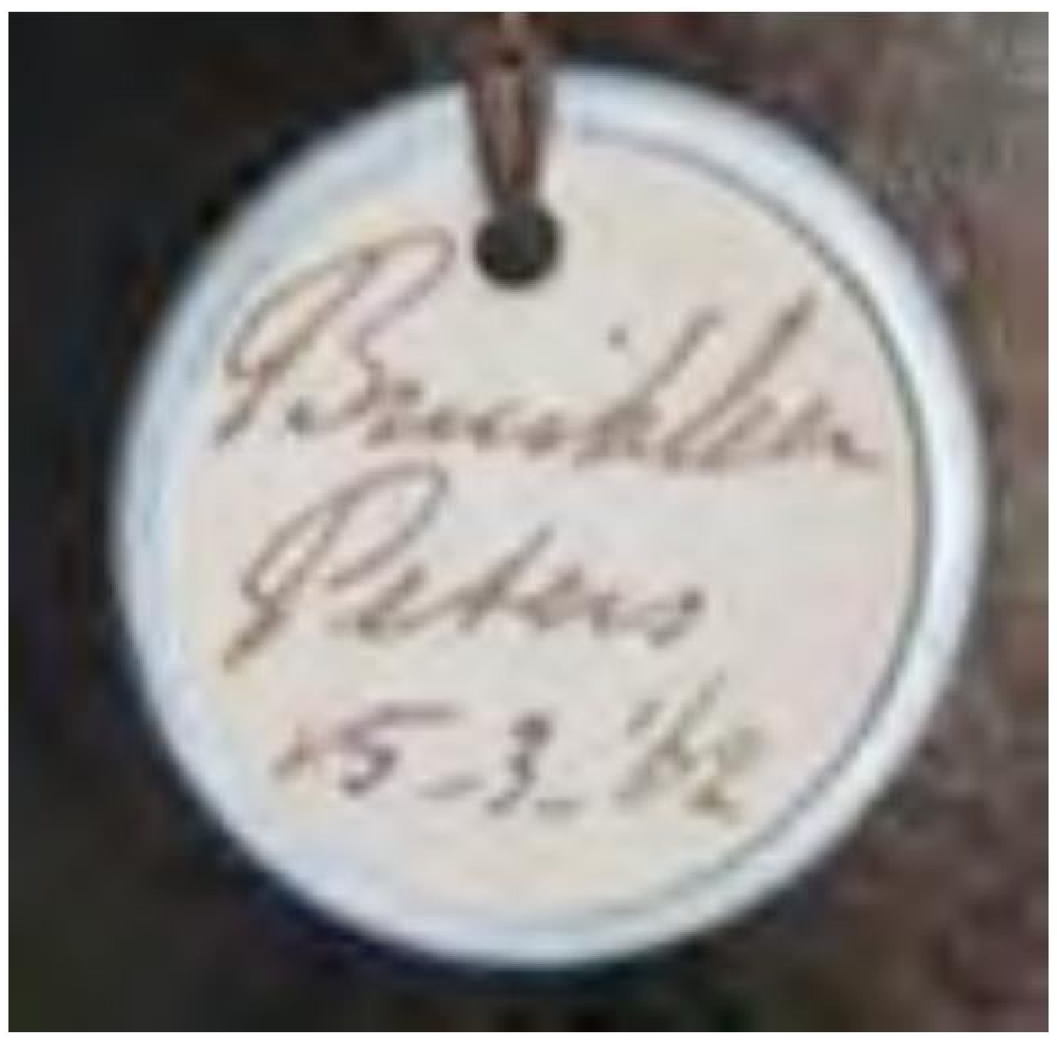
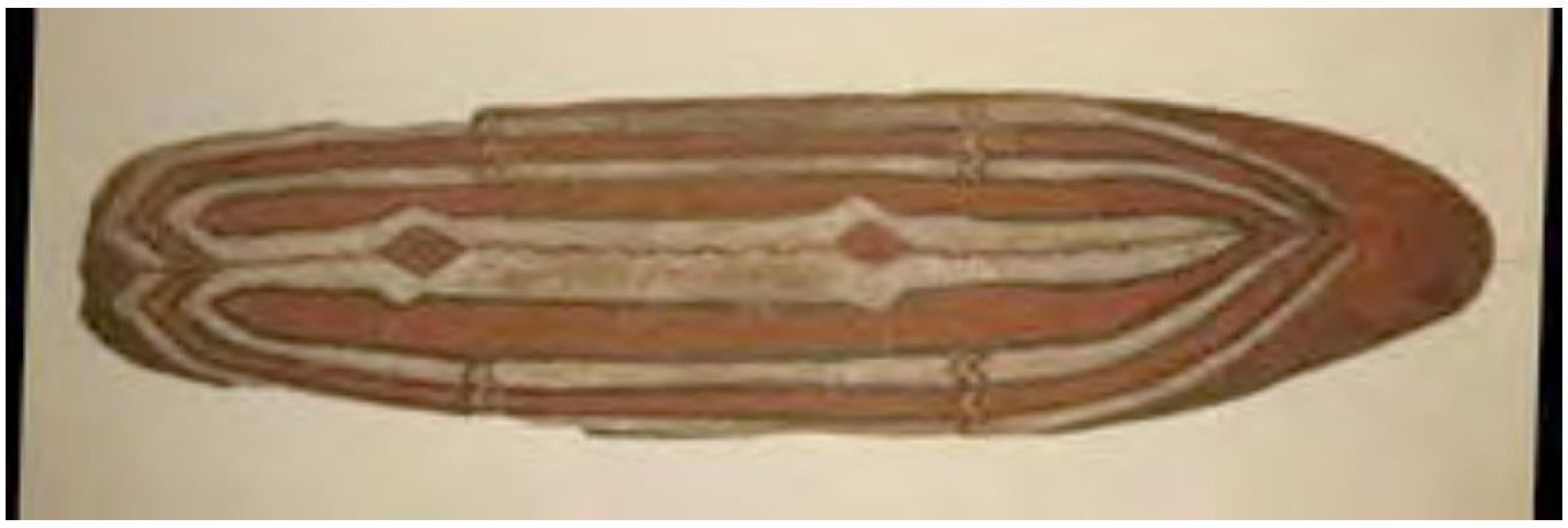
User of the	**J. F. G. Umlauff (1833-1889), Hamburg**

inscription or label	
Picture of the number	 N° 12 Neue Hebriden 14/80 1. Tag reading ‘N°12 - Neue Hebriden - 14/80” handwritten on one side and ‘J.F.G Umlauff Vöolkerkunde...illegible’ (printed) on the other. The tag is in paper with an aluminium border.  Umlauff No. 641 Sioux Indianer Museum Hamburg 2. Tag for a Sioux war bonnet.  . F. G. Umlauff Völkerkunde Hamburg-Stellingen . G. Umlauff Völkerkunde Hamburg-Stellingen 3 and 4. Two tags stamped ‘[J].F.G. Umlauff

	Völkerkunde Hamburg - Stellingen  Curiositäten Umlauff. Inh.: Gustav Umlauff Insel Faf Faf (Meraüke Holl. N. Guinea Menschenschädel 7359 Hamburg 3, Johannisbollwerk 10 5. A tag printed ‘Curiositäten Umlauff. Inh.; Gustaf Umlauff’ and ‘Hamburg 3, Johannisbellwerk 10’ once attached to an object from ‘Holl. N. Guinea’ (Dutch N. Guinea).
Object which carries the tag	1. The first tag is attached to a Vanuatu club (Pentecost) in Private Collection 1 2. The second tag is attached to the war bonnet shown below.

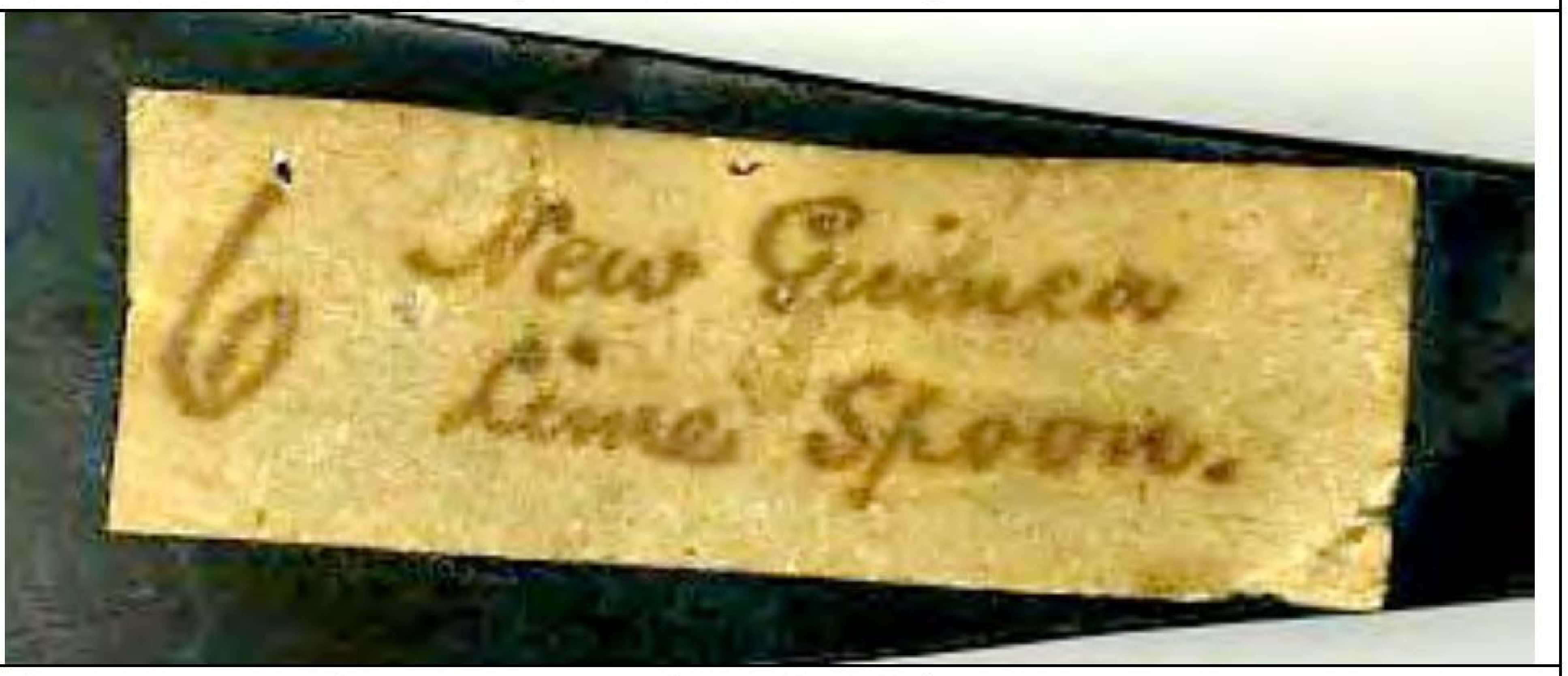
	3-4. Photographs of the third and fourth tag were provided by Klaus Maaz, Germany. 5. The photograph of the fifth tag was also provided by Klaus Maaz, Germany
Comments	The Umlauff company clearly used a variety of tags during its existence.
Owner of the artwork	1. The New Hebrides (Vanuatu) club: private collection 1 in 2012. 2. The Sioux war bonnet: Van Bussel.
History of the Collection using the inscription or label	The Umlauff Museum (Hamburg) was active between 1869 and 1943 and sold to many buyers, including the Chicago Field Museum (in 1905 and 1913).
Research questions	
For further information see	
Document prepared by	Anonymous collector 1, with additional information and photographs from Loed van Bussel (IMG_1942/2367) and Klaus Maaz to Harry Beran.
Document last worked on	16 July 2012, with information added on 25 Aug. 2012

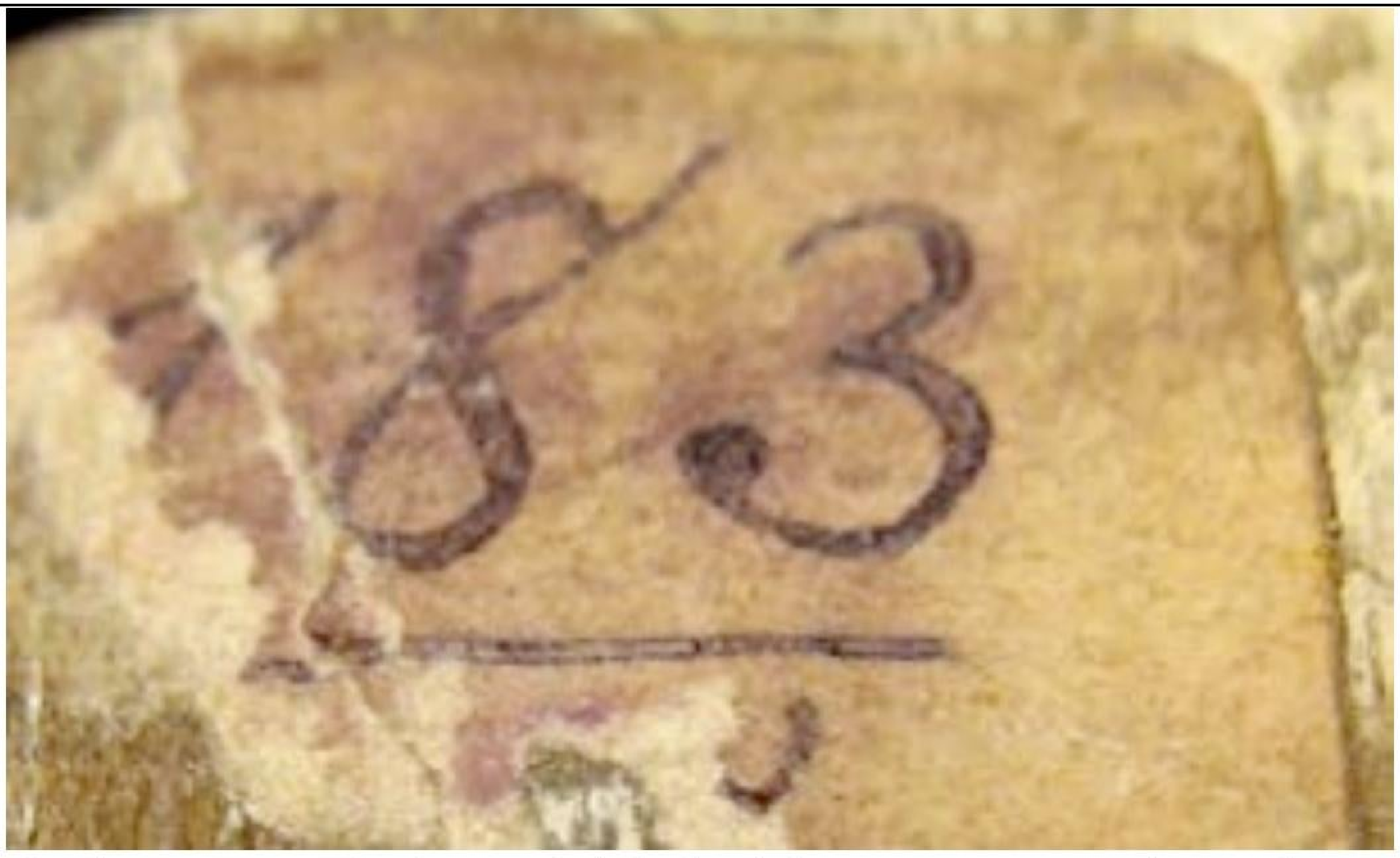
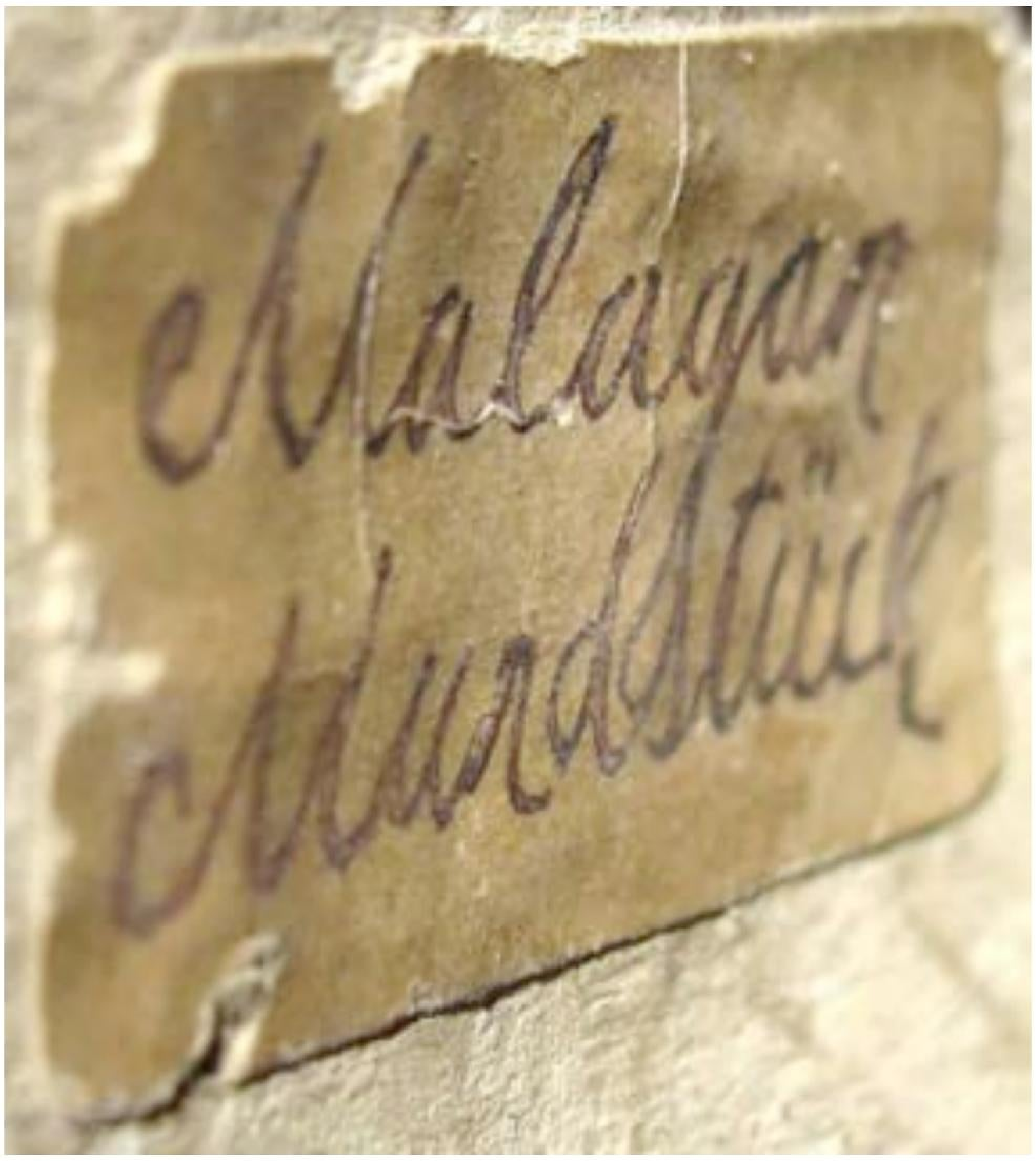
User of the inscription or label	**Wereld Museum Rotterdam**
Picture of the number or label	 1a. The text on the tag reads New Guinea in Dutch.

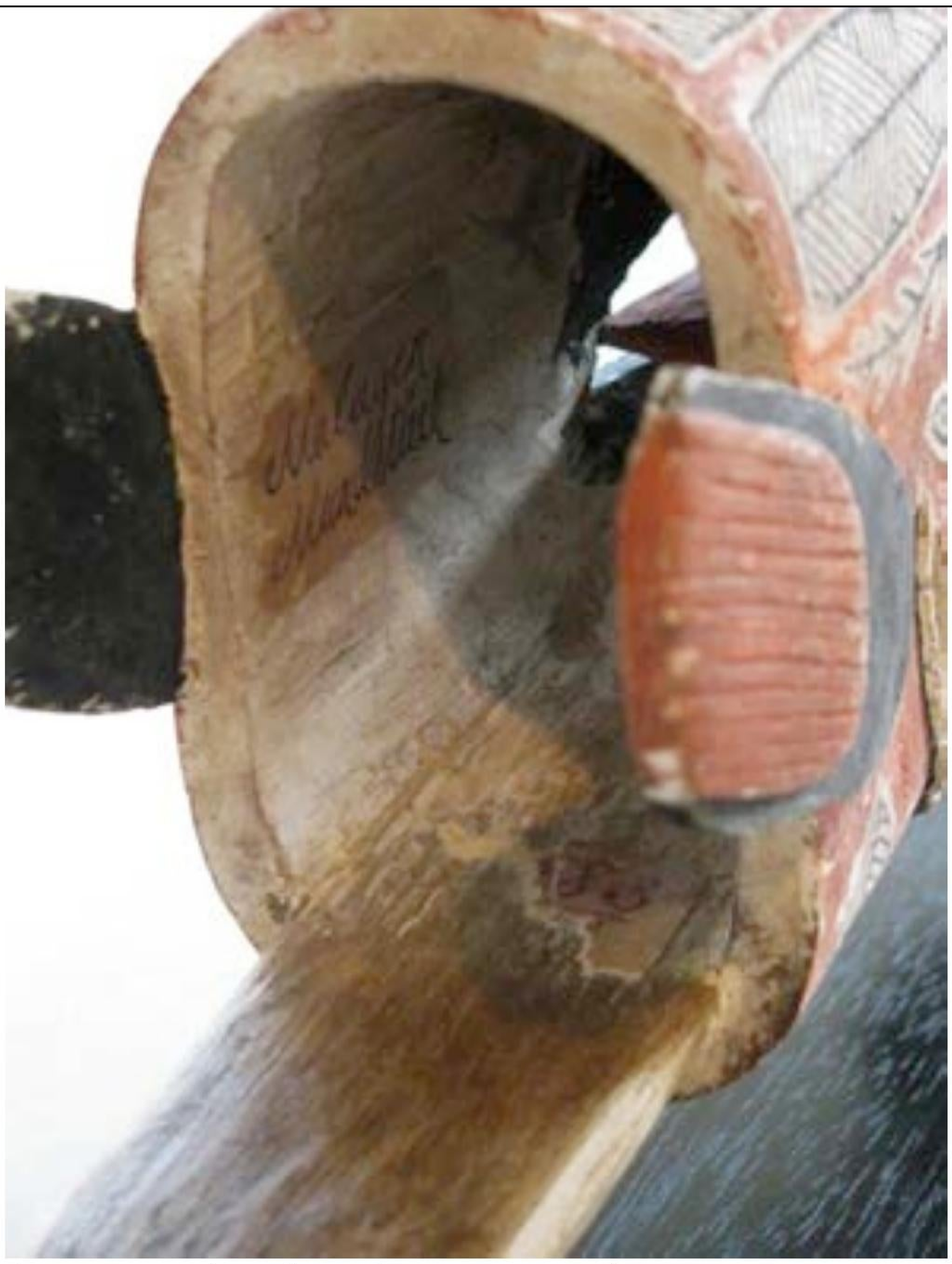
	 1b. Inscribed on the object  2. The tag reads, in translation, 'Loan Peters 15-3-'62' and was written by someone at the Wereld Museum, Rotterdam, when the shield shown below was on loan to the museum from a colonial civil servant called Peters.
Object which carries the number	1. A New Guinea shield of which no photo is available at present.  2. The (West) Papuan shield once owned by Peters.
Comments	1. The number 55325 is inscribed on the shield and on a tag attached to it.
Owner of the artwork	1. The shield inscribed 55 325: Mia van Bussel 2. The shield Peters loaned to the Wereld Museum was returned to him in 1972 and is now in the van Bussel Collection.
History of the Collection using the number or label	
Research	

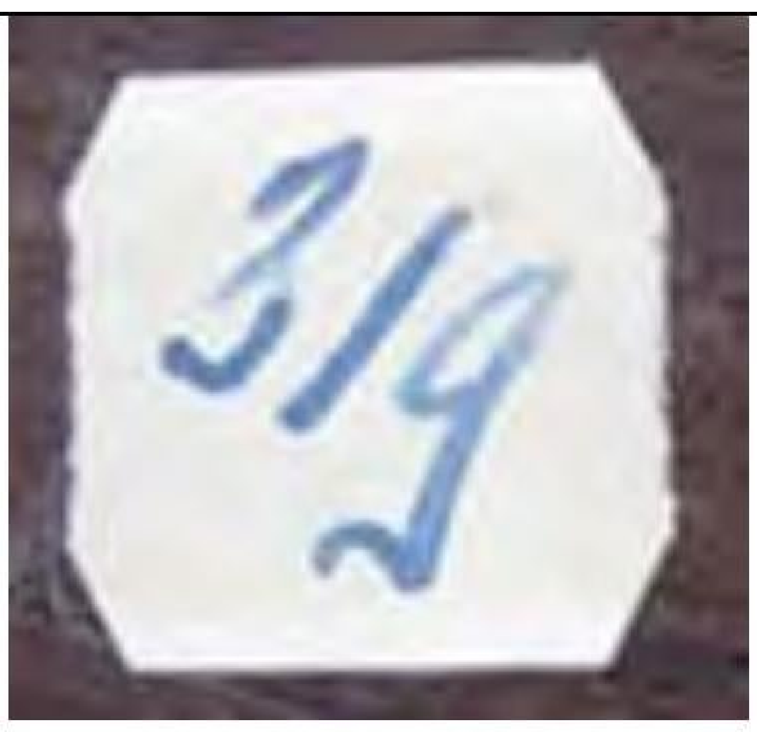
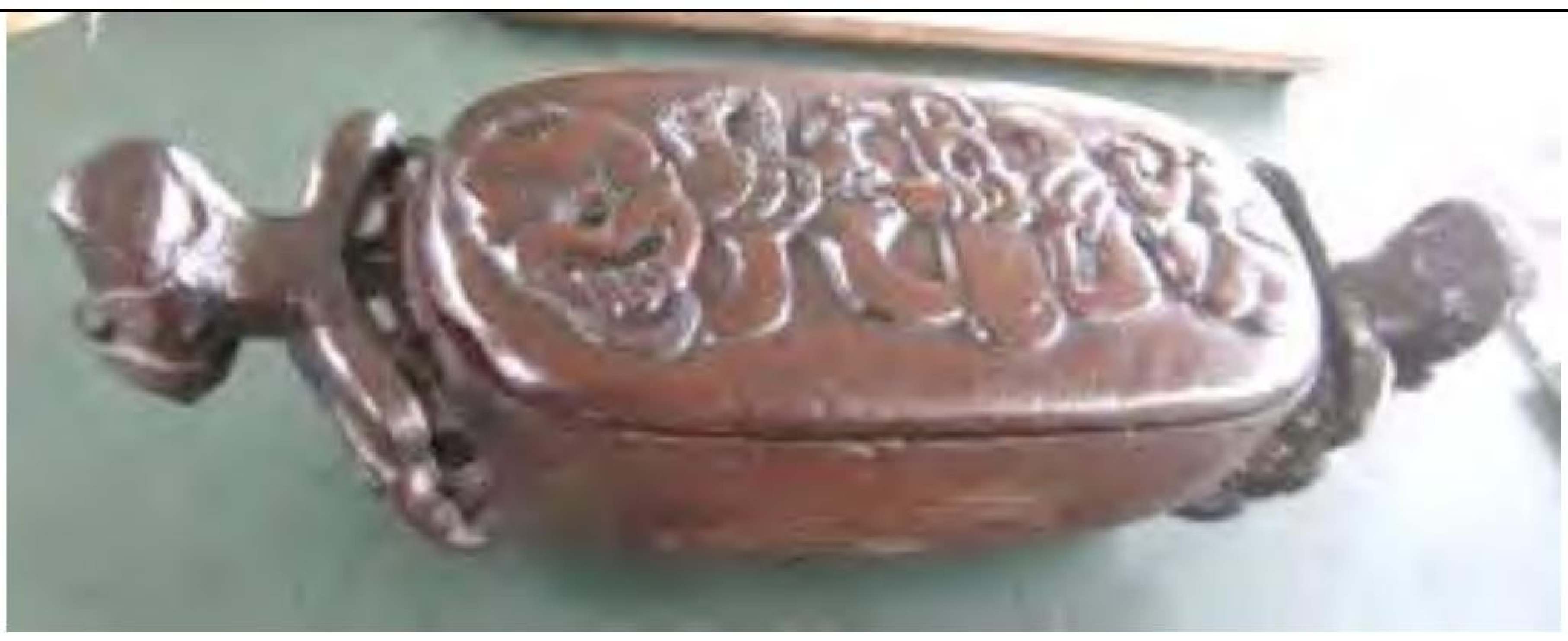
questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6480/6607/6765) provided by Loed van Bussel.
Document last worked on	16 July 2012

LIST 4: UNIDENTIFIED LABELS

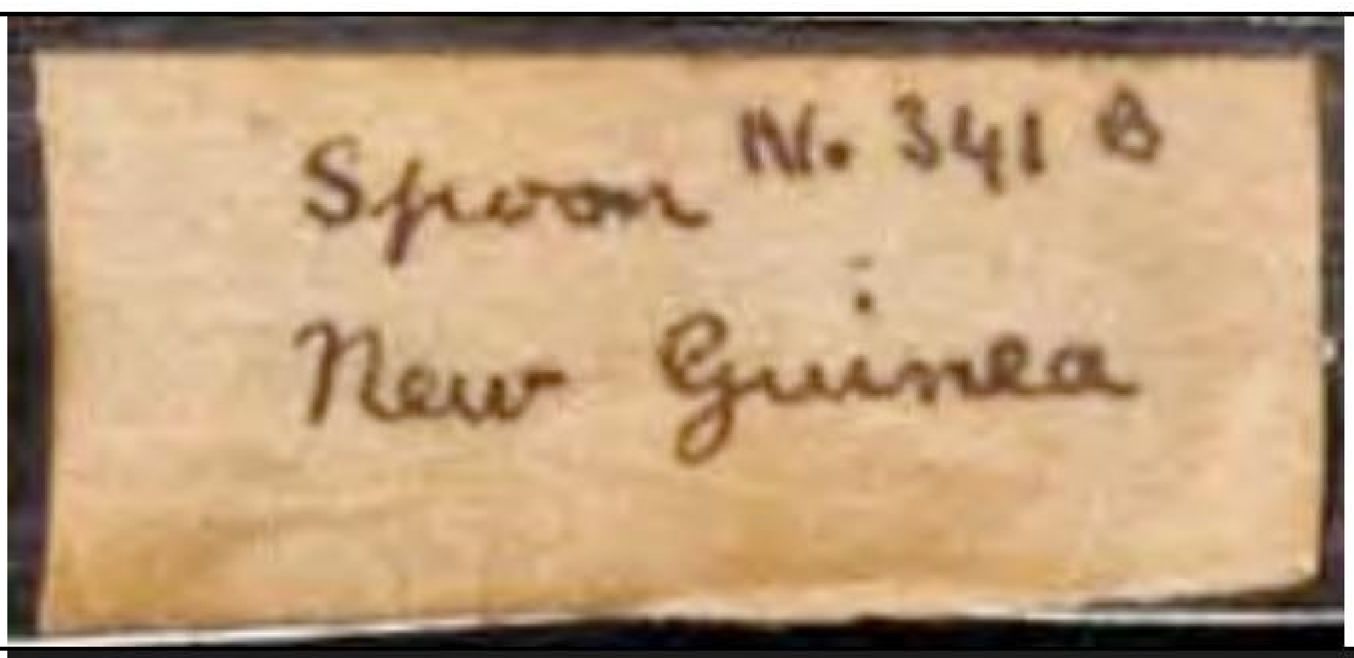
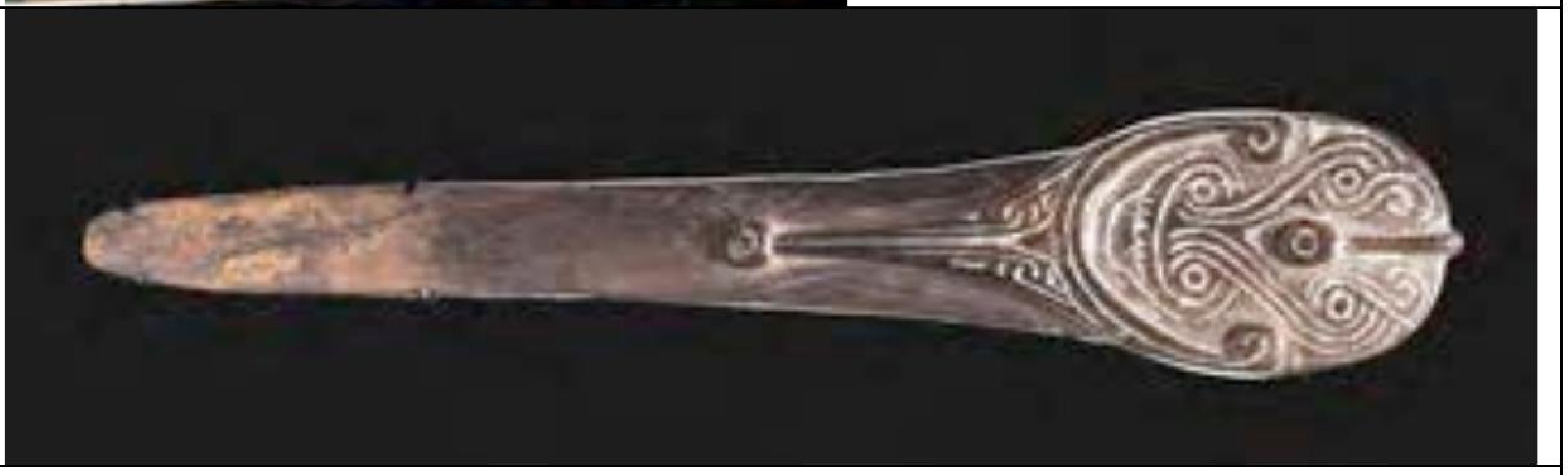
User of the label	**Unidentified Collection 6**
Picture of the label	
Object which carries the number	A Massim lime spatula of 19th century manufacture
Comments	
Owner of the artwork	Harry Beran in 2011, bought from Julian Harding who cannot identify the collection.
History of the Collection using the label	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

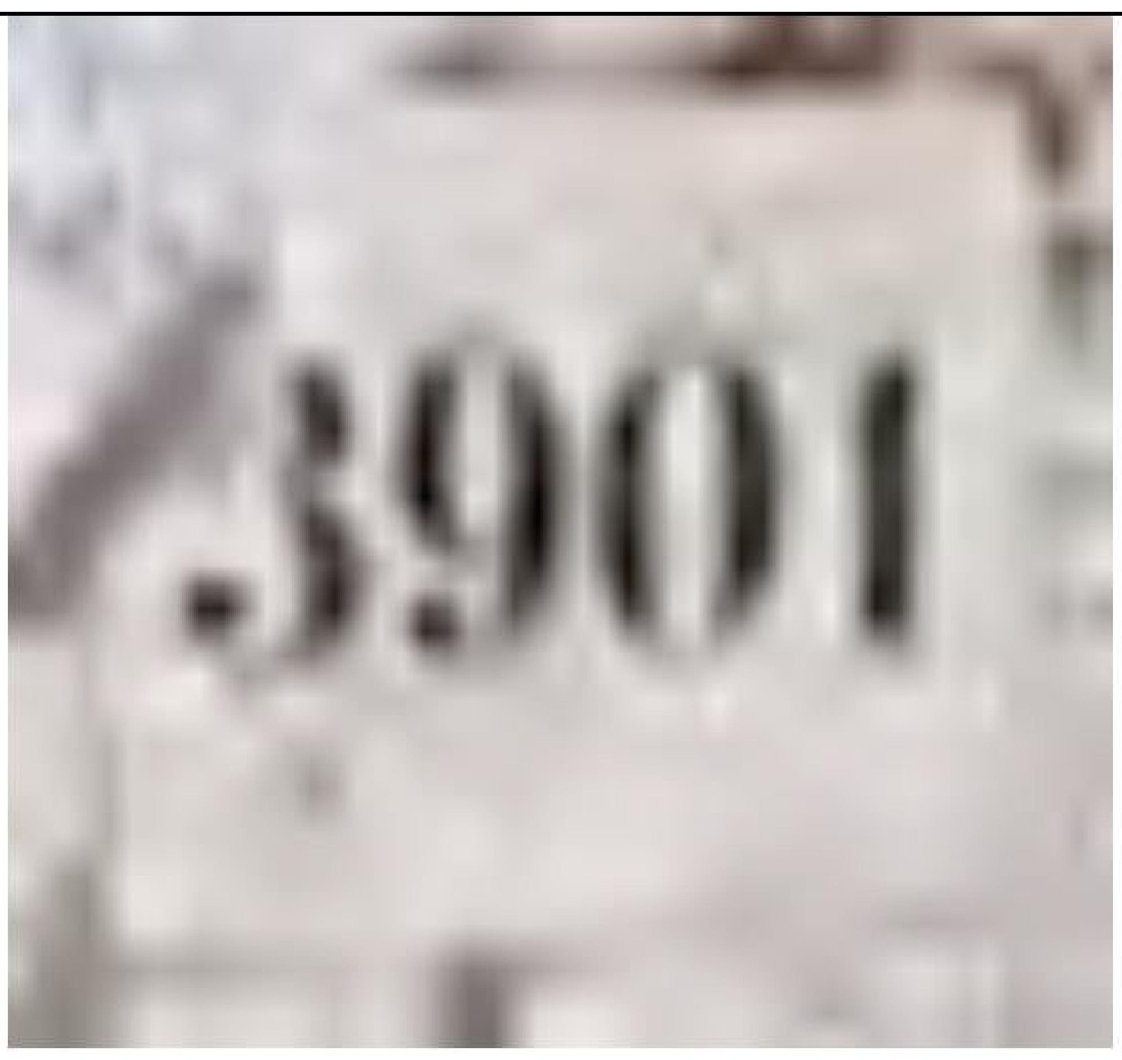
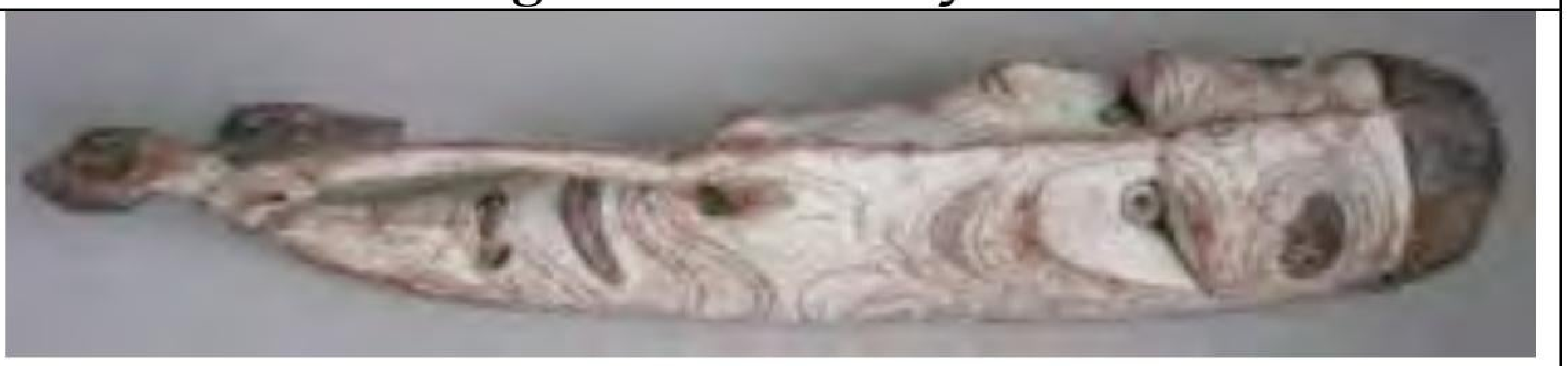
User of the inscription or label	Unidentified Collection 183
Picture of the number or label	 Only part of this old label has survived and there may have been numerals before the 183 still visible. It also seems there was writing below the horizontal line.  This label reads in German ‘Malagan Mundstück’; that is, Malagan mouth piece.

Object which carries the number or label	 A New Ireland Malagan mouth piece
Comments	The unidentified collection was obviously a German one. The labels are placed discreetly inside the fishhead.
Owner of the artwork	Christophe Rolley in 2013. It was purchased from an English collection and was reported to have previously been acquired from an old German collection.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Chris Rolley
Document created	25 Feb. 2013

User of the inscription or label	**Unidentified Collection 319**
Picture of the number or label	
Object which carries the number or label	 A Maori treasure box
Comments	The box was Lot 238 in the sale of the Leendert van Lier Collection of African, Oceanic, and Indonesian art at Christie's Amsterdam, April 15th, 1997. Leo van Bussel does not think that the label inscribed 319 was van Lier's. It seems to be in a different handwriting from the number 4926 II inscribed on another piece from the van Lier sale (cf. Unidentified Collection 4926).
Owner of the artwork	Van Bussel in April 2012.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs (IMG_6622-2 1 & IMG_6629.2 1) and information from Loed van Bussel
Document last	30 April 2012

worked on	

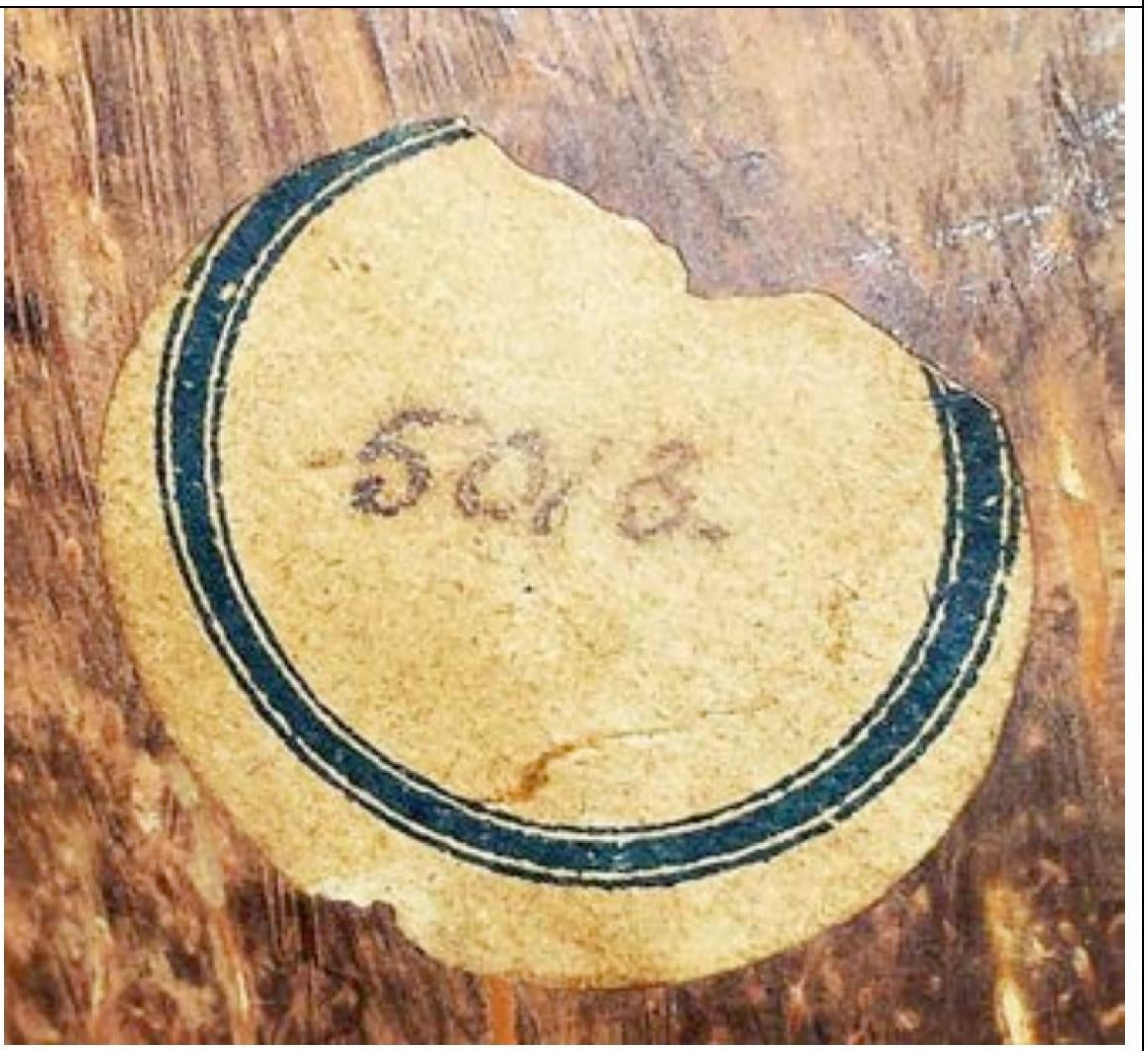
User of the inscription or label	**Unidentified Collection 341B**
Picture of the number or label	 Spoon N. 341 B New Guinea
Object which carries the number	
Comments	Examples of the design are very rare and the design was probably discontinued in the 19th century. The label may, therefore, be from a 19th century collection.
Owner of the artwork	Michael Hamson in April 2012, ex John and Marcia Friede (Jolika) Friede, ex Harry Beran Collection, ex Sir David Attenborough Collection
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran, photographs courtesy Michael Hamson
Document last worked on	24 April 2012

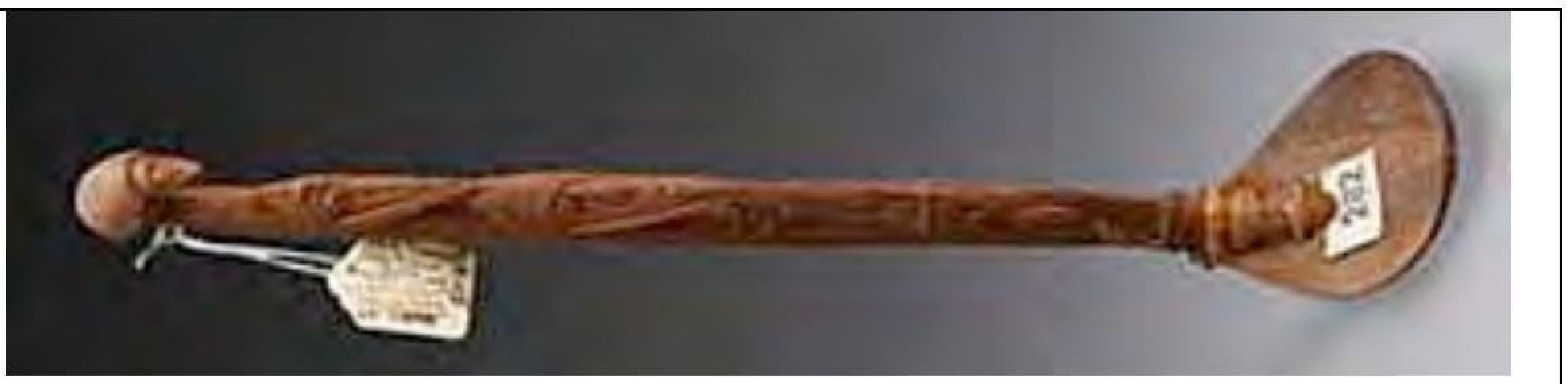
User of the inscription or label	**Unidentified Collection 3901**
Picture of the number or label	 The mask carries two labels. Loed thinks the lower almost illegible label may read II 152
Object which carries the number or label	
Comments	- The label carrying the number 3901 is similar to the label illustrated in the document on the State Ethnological Museum, Dresden, with the number 8106 but the numerals on the Dresden label are more widely space.
Owner of the artwork	Loed van Bussel in 2012
History of the Collection using the number or label	

Research questions	- Check with the State Ethnological Museum, Dresden whether the present label could be one of theirs.
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_7444-7446) from Loed van Bussel.
Document last worked on	Oct 9, 2012

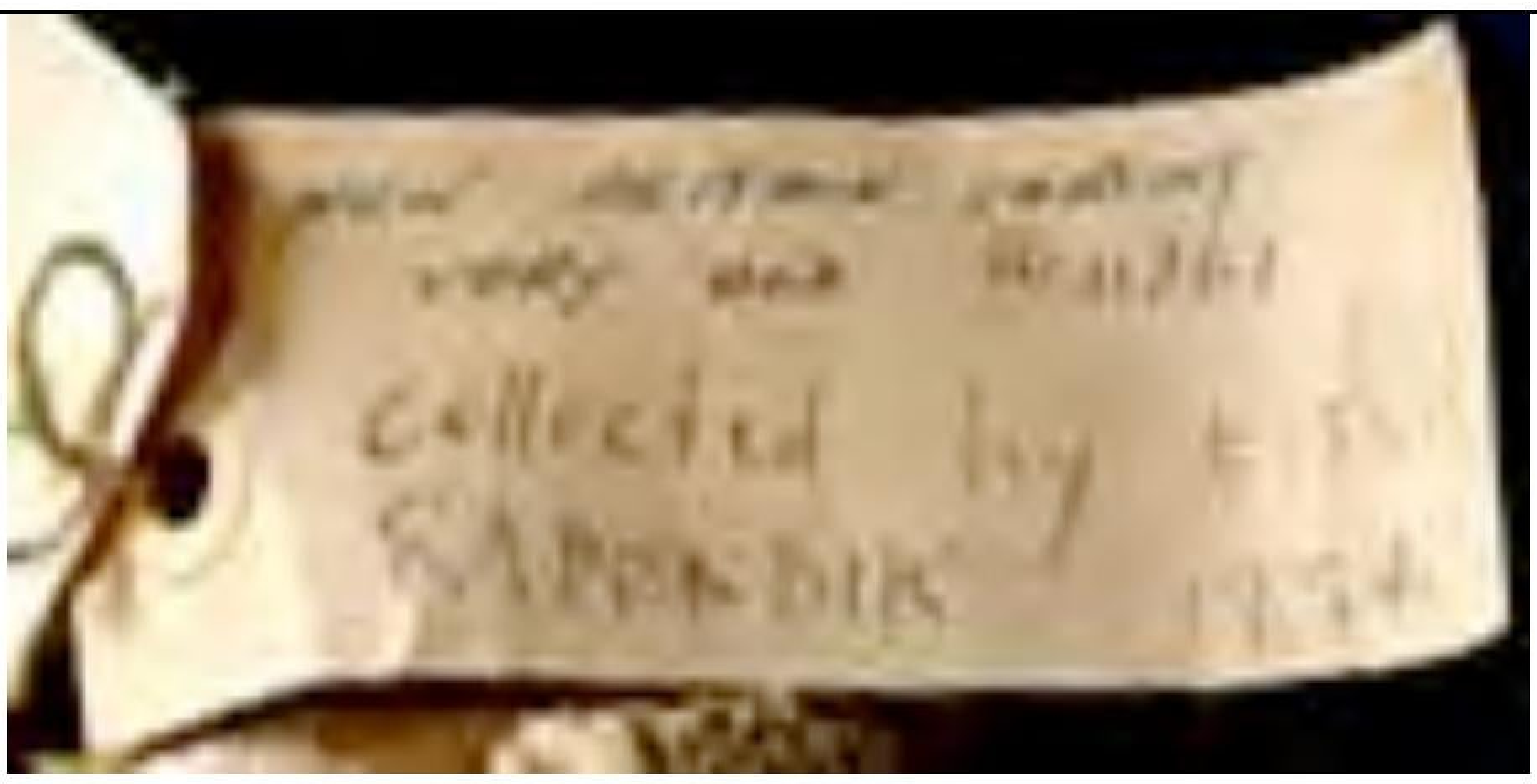
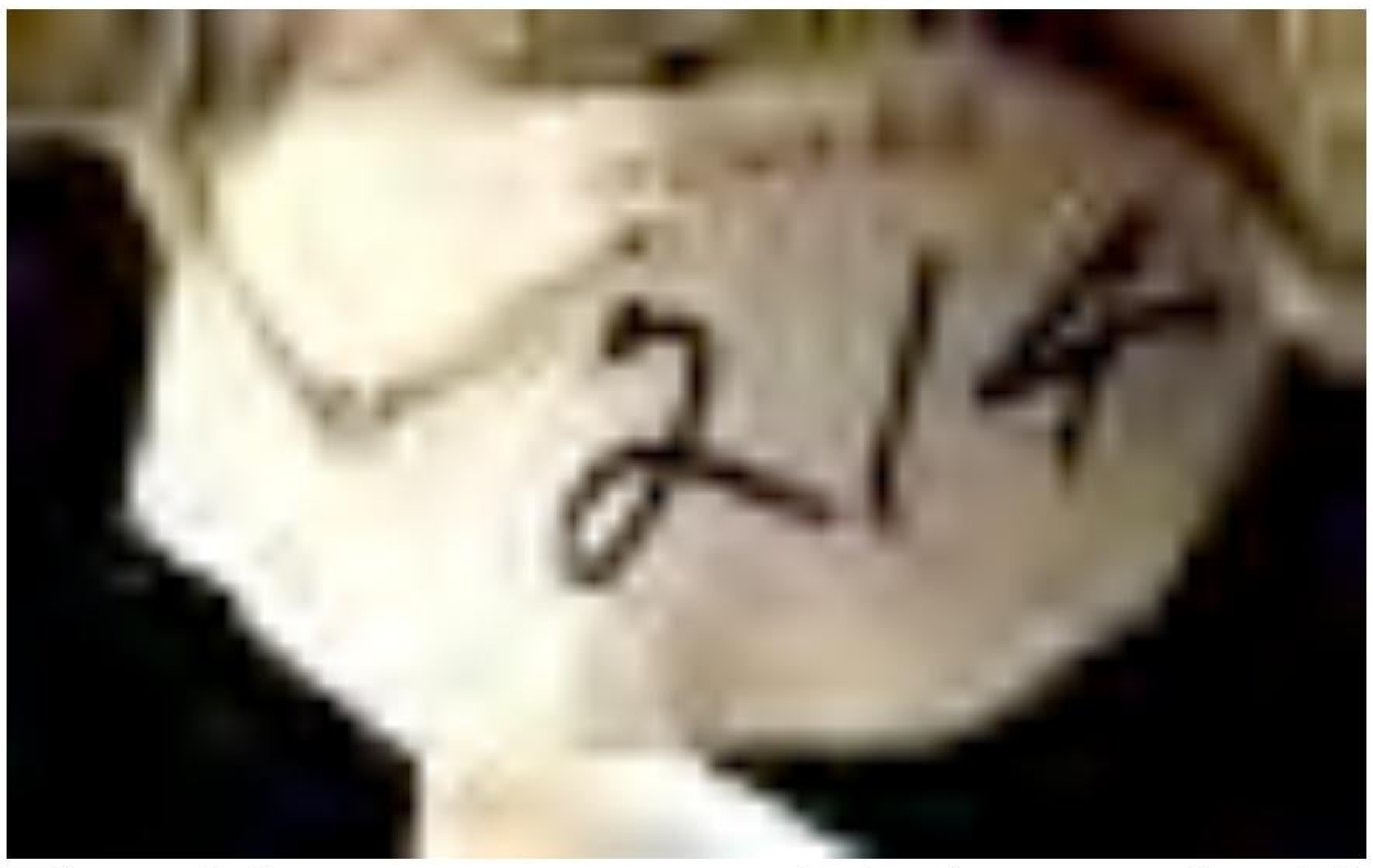
Database of labels and inscriptions on Oceanic artworks in private collections
Oceanic Art Society, www.oceanicartsociety.org.au
The database appears on this website under collections

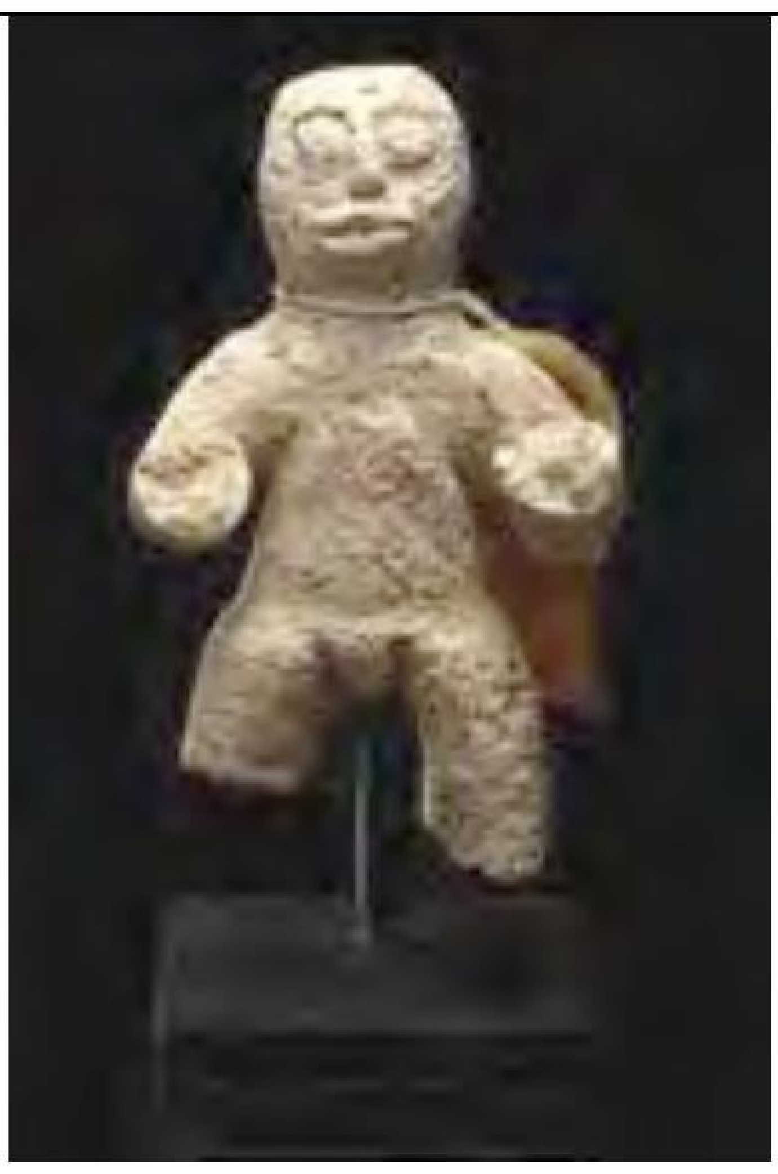
hberan@btinternet.com

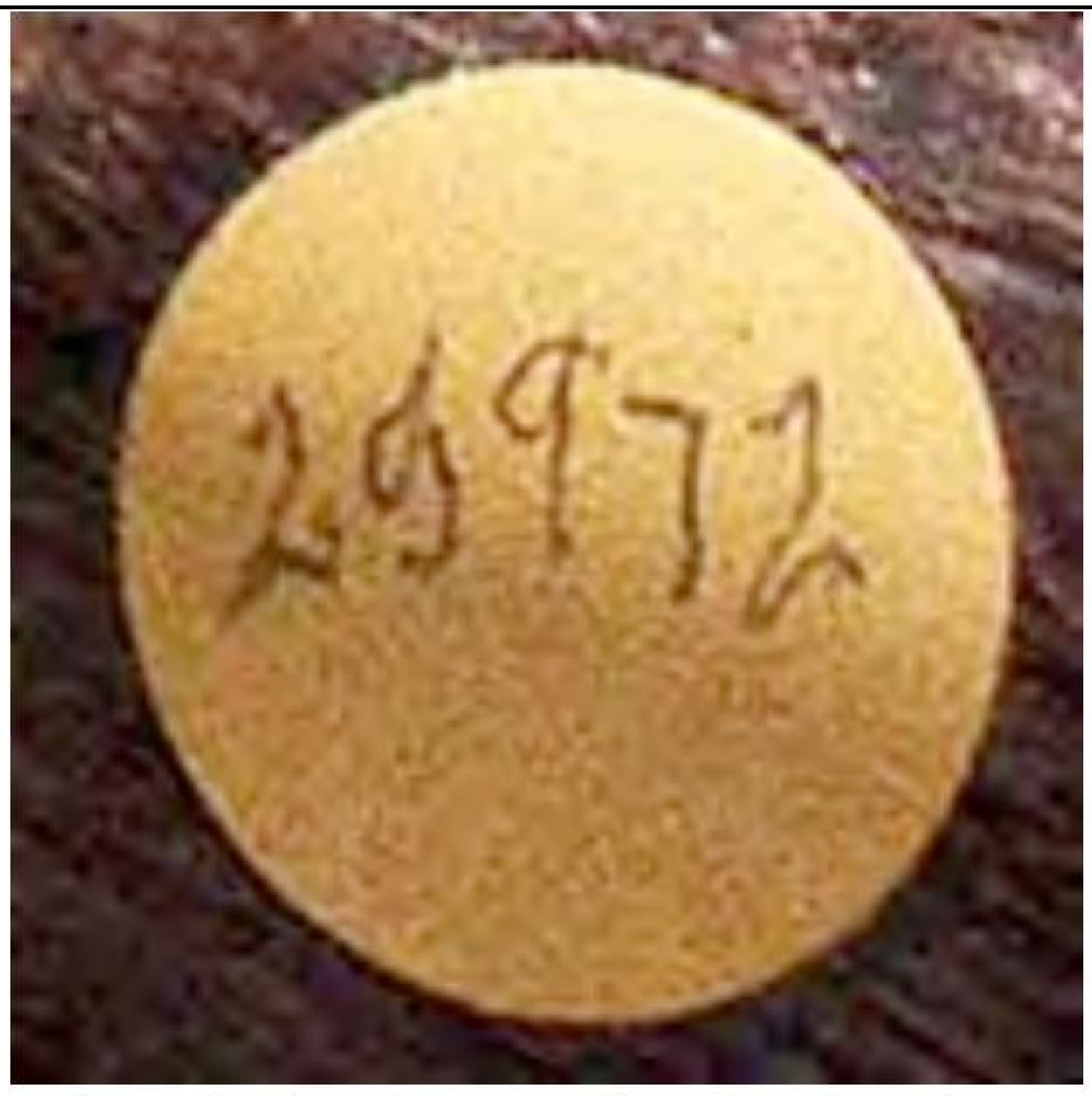
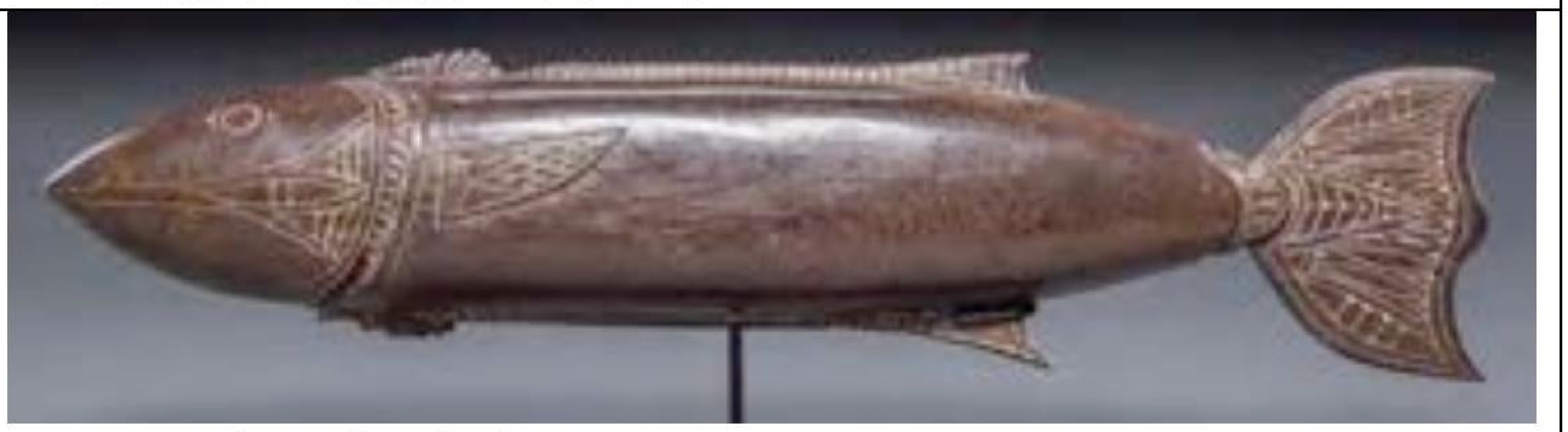
User of the inscription or label	**Unidentified label 5013**
Picture of the number or label	 The number looks like 5013 or possibly 5018

Object which carries the number or label	 The above label is on the back of the ladle, which comes from Seleo Island, Papua New Guinea. The sticker on the inside of the cup is the lot Nr 282 when the ladle was sold at Christie's London, 10 June 1991. The label hanging from its top is Leo Fortess's (cf.)
Comments	The label could be W.D. Webster's but he normally inscribed his ledger numbers directly on the object in ink. As the document on Webster mentions, his ledgers seem not to have survived.
Owner of the artwork	Private collector 1 in Dec. 2014. The known history of the ladle is as follows - Bought by Private Collector 1 at Bonhams sale of African Oceanic & Pre-Columbina Art, New York, 12 Nov. 2014, Lot 201 - Leo and Lillian Fortess Collection, Honolulu (cf.) - Christie's London, 10 June 1991, Lot 282 - Pitt Rivers Museum, Farnham, England, reproduced in the Pitt Rivers Catalogue, Vol. 6, p. 1831. The ladle is inscribed 'WBSTR. 1898'. - W.D. Webster (cf.) - According to Bonhams's catalogue, the ladle was field-collected by James Calvert but Private Collector 1 believes this is not the case. He (email 8. Dec 14) thinks the Bonhams entry is due to a misreading of an entry in the Christie's catalogue mentioned above. According to the Australian dictionary of Biography (online article on Calvert), Calvert (1813-1892) was an English missionary active in Fiji from 1838 to 1855 and 1861 to 1864. There is no mention that he visited New Guinea.
History of the Collection using the	

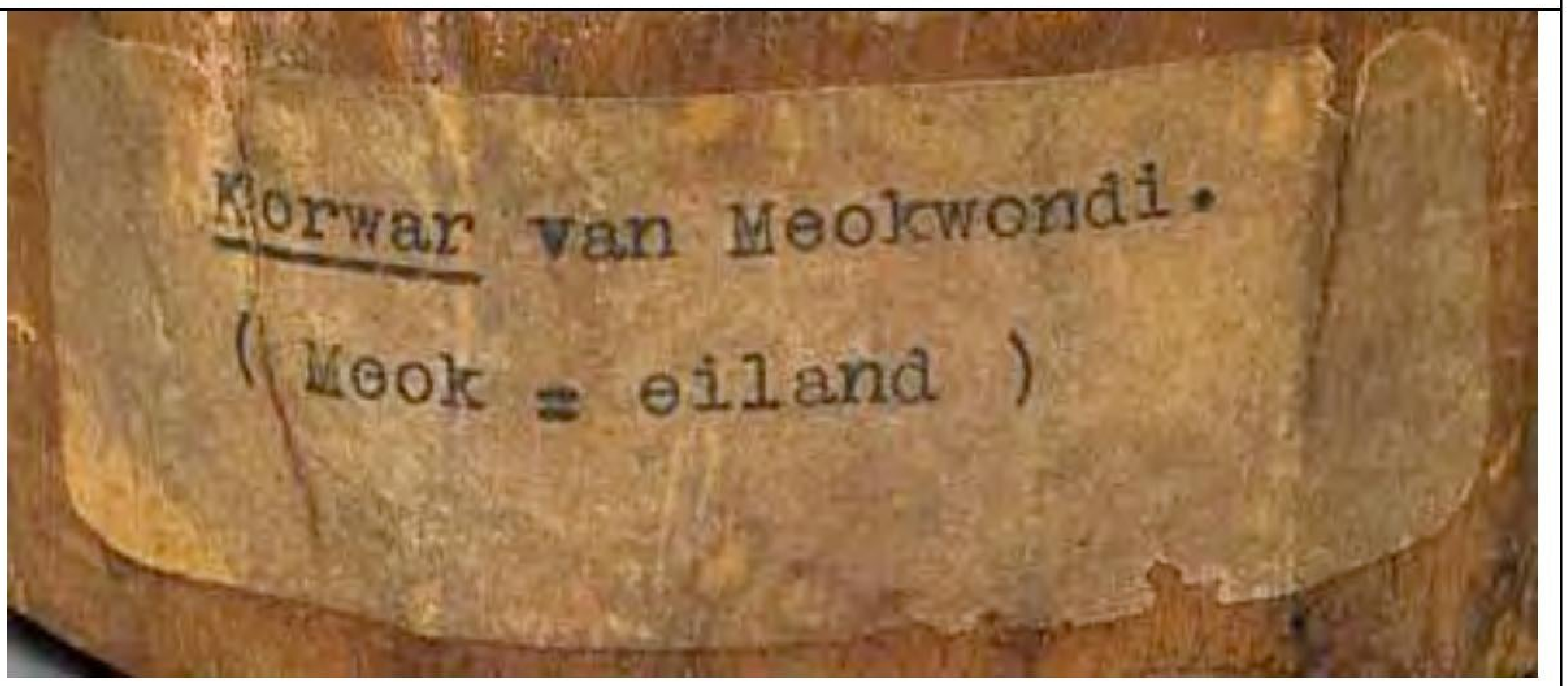
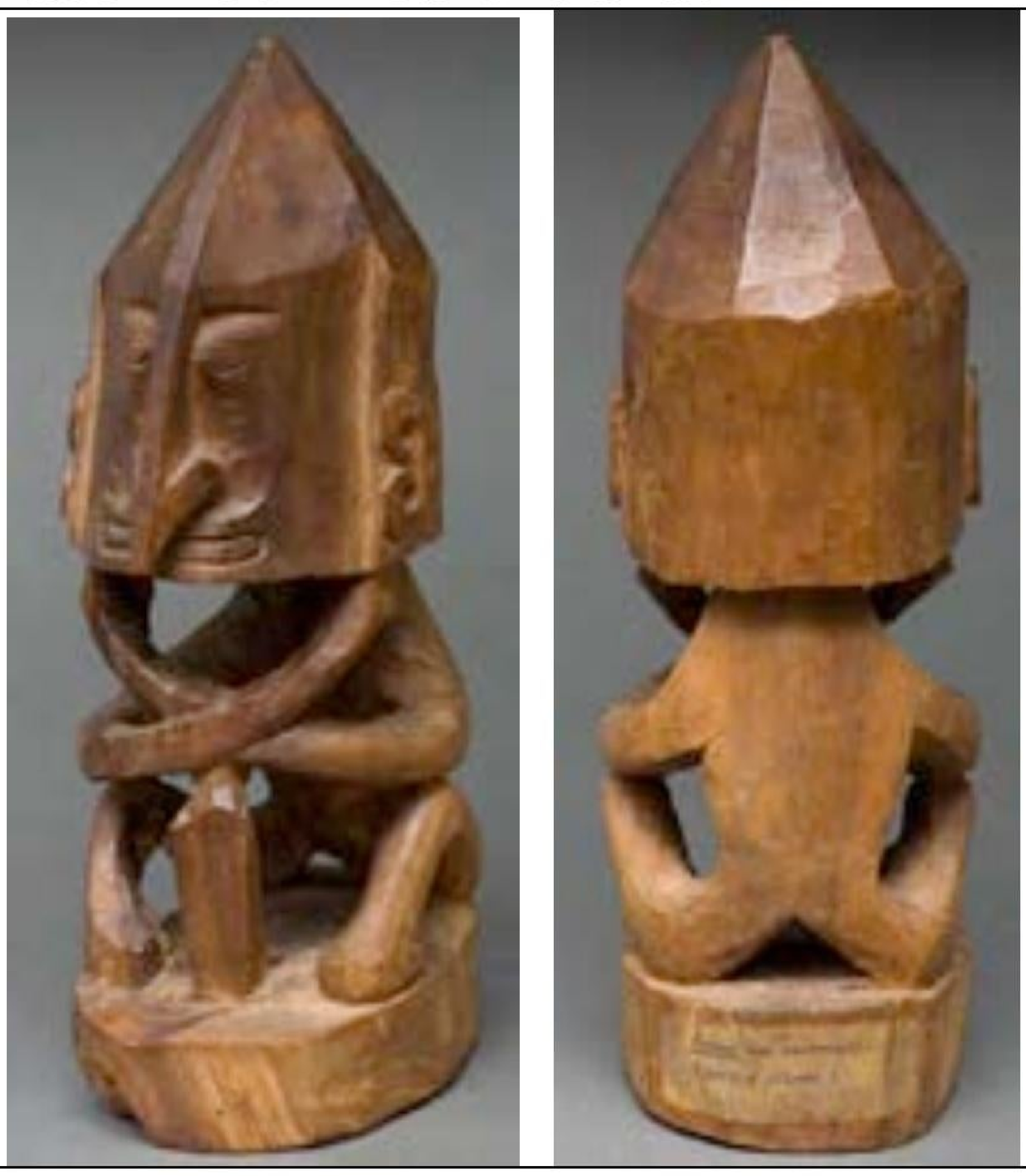
number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Collector 1 and further information from Hermione Waterfield.
Document last worked on	10 Dec. 2014, 4 April 2015.

User of the inscription or label	**Unidentified Collection 11267**
Picture of the number or label	  The object carries two labels attached by the same this of string. One label reads 'New Britain Carving VERY OLD No. 11267' and 'Collected by E. Tull RAPENDIK 1954'. The other 'HUNTER 214'

Object which carries the number or label	 A Tolai (New Britain) initiation figure, 20 cm high.
Comments	1. The English text and number 11267 on one of the labels suggest this object was once part of a large collection, presumably an institutional one in an English-speaking country. The handwriting on the label seems to be by two different hands but could be by members of the same institution. 2. The text of the other label — HUNTER 214 — looks like an auction label, but if it were, surely 'HUNTER' would be printed. 3. Ulrich Kortmann (email Oct 3, 2012) does not know the origin of the two labels or who E. Tull was. 4. According to Kortmann, Rapendik is a village in New Britain.
Owner of the artwork	Tribal Art Kortmann in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and images copied from the website of Tribal Art Kortmann with Ulrich Kortmann's permission.
Document last worked on	Oct 5, 2012.

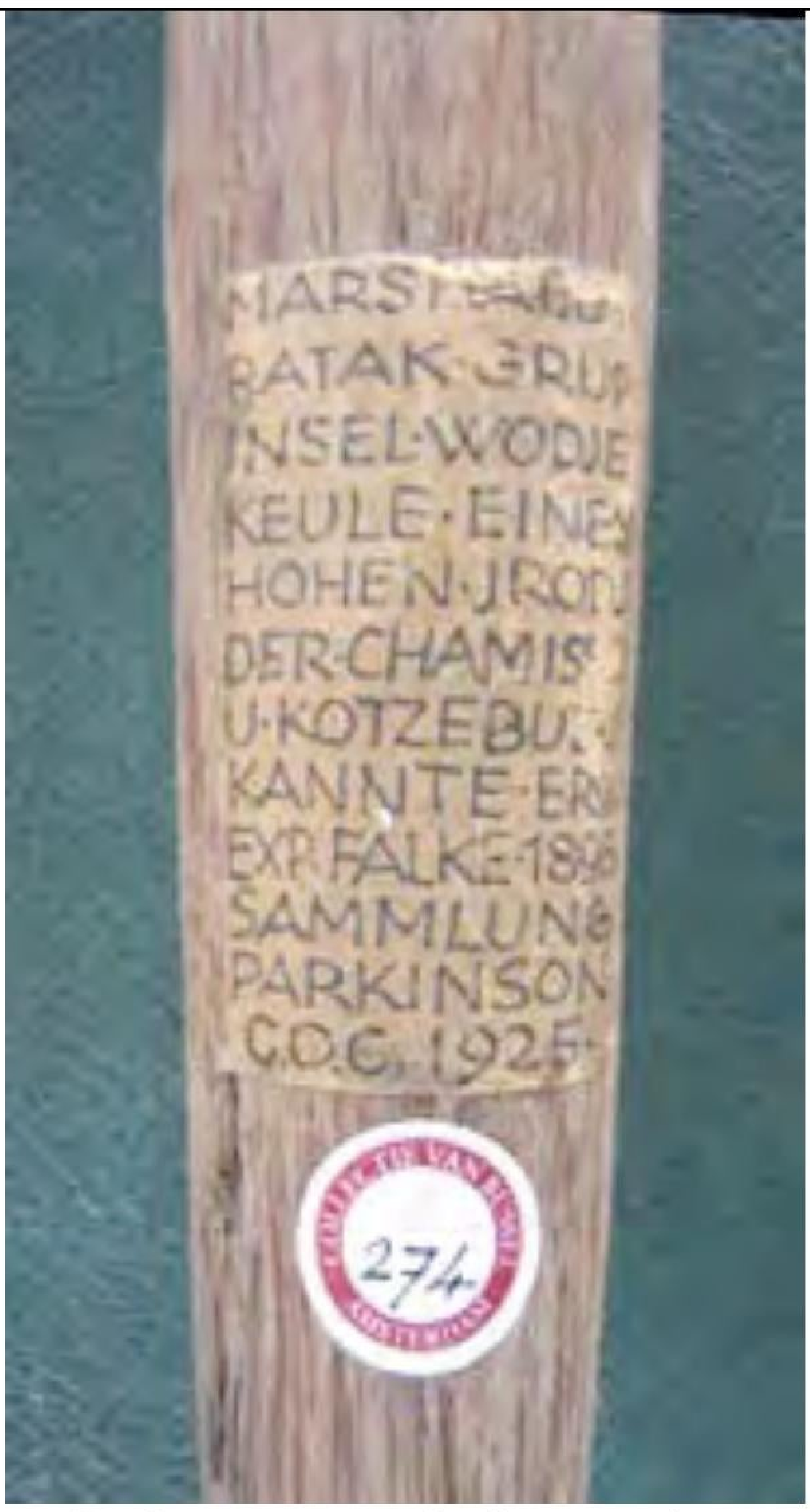
User of the inscription or label	Unidentified Collection 25972
Picture of the number or label	 The label reads 25972.
Object which carries the number or label	 Tami Islands dish.
Comments	The dish is illustrated in Philip Dark's book *Kilenge Art and Life* (1974: 123, Figs 199-200). Philip Dark photographed it at the Mission Museum Wuppertal (Vereinte Evangelische Mission, Wuppertal) in 1968. At that time the dish carried a rectangular label which is no longer on it. The present label may have been attached after the dish left the Mission Museum. Michael Hamson tried to obtain advice from the Mission Museum whether the number on the label is their catalogue number but without success.
Owner of the artwork	Michael Hamson in March 2015
History of the Collection using the number or label	
Research questions	Is the number on the label the catalogue number of the Mission Museum Wuppertal?
For further	The website of the Vereinte Evangelische Mission

information see	Wuppertail
Document prepared by	Harry Beran with photographs and information from Michael Hamson.
Document last worked on	1 April 2015.

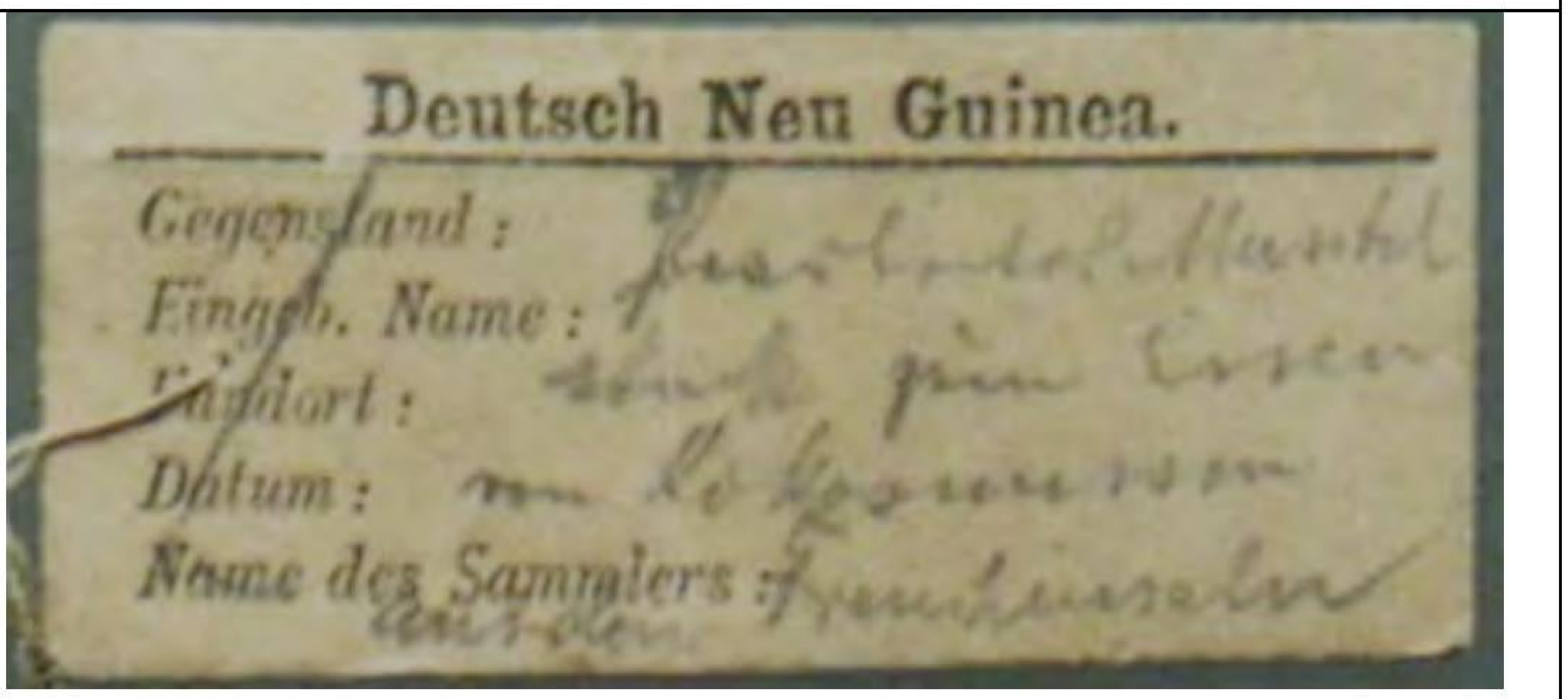
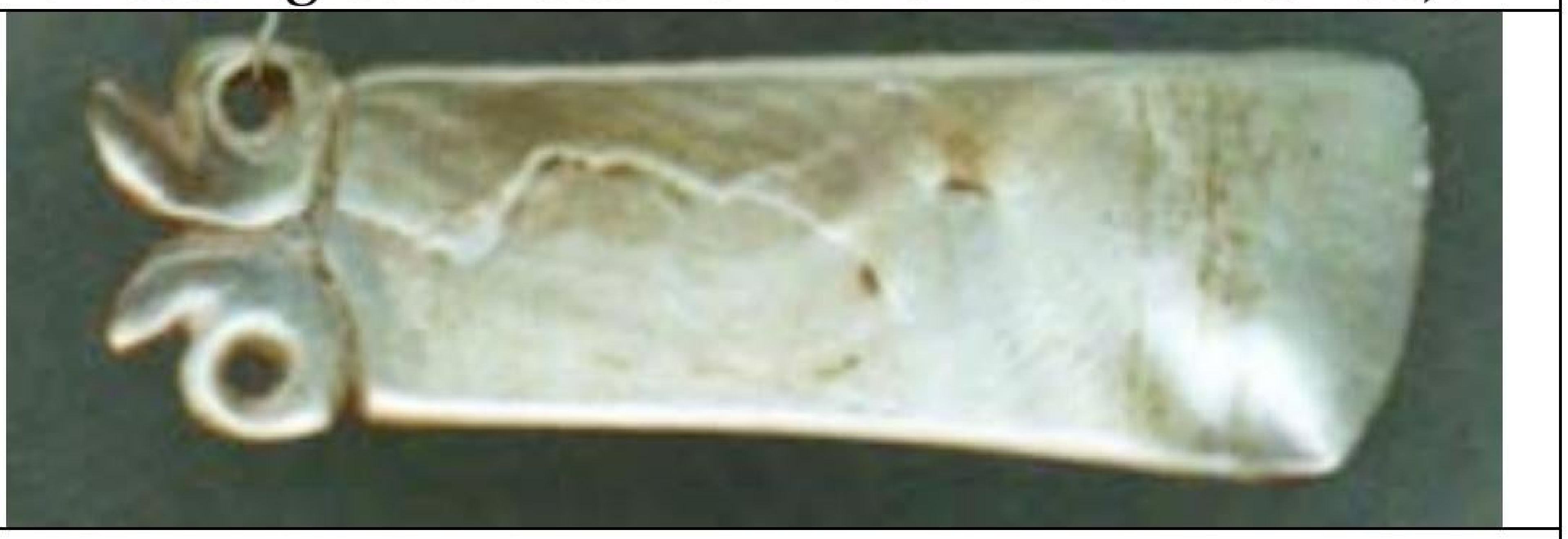
User of the inscription or label	**Unidentified Dutch Collection**
Picture of the number or label	 Korwar van Meokwondi. (Meok = eiland) As the label states in Dutch the korwar sculpture comes from Meokwundi, one of the smaller of the Schouten Islands. Michael Hamson commented, when offering the figure, that the island 'is just off the southeast corner of Biak Island' and that its name is often spelt Meok Wundi). According to the label moek means island.
Object which carries the number or label	

Comments	
Owner of the artwork	Offered by Michael Hamson in June 2014
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	HB, with information and photographs courtesy of Michael Hamson.
Document last worked on	2 June 2014

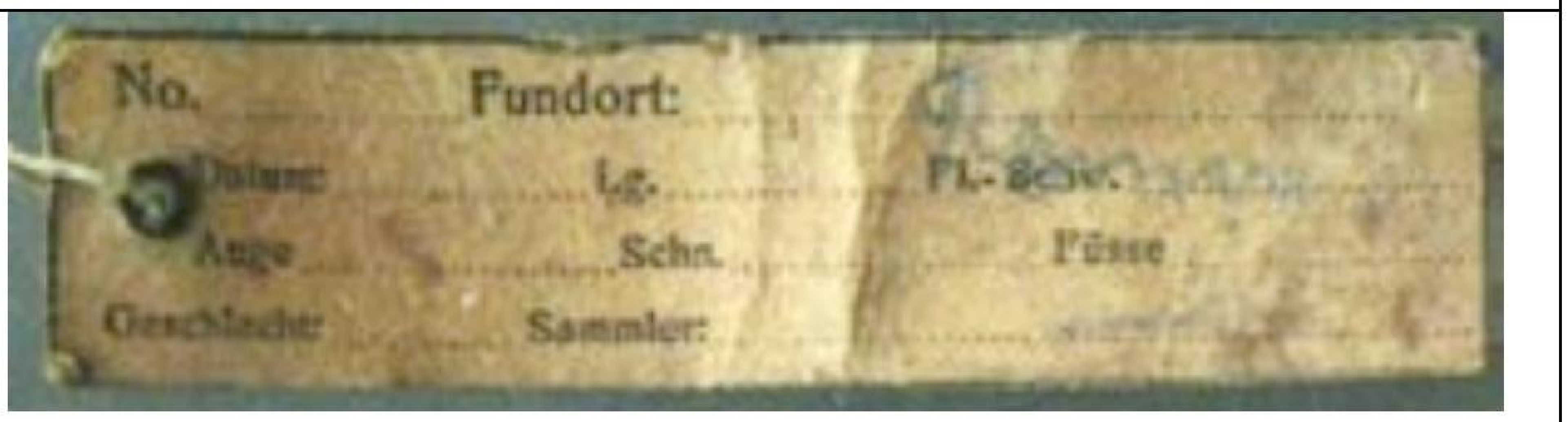
User of the inscription or label	**Unidentified Collection AAA**
Picture of the number or label	See below

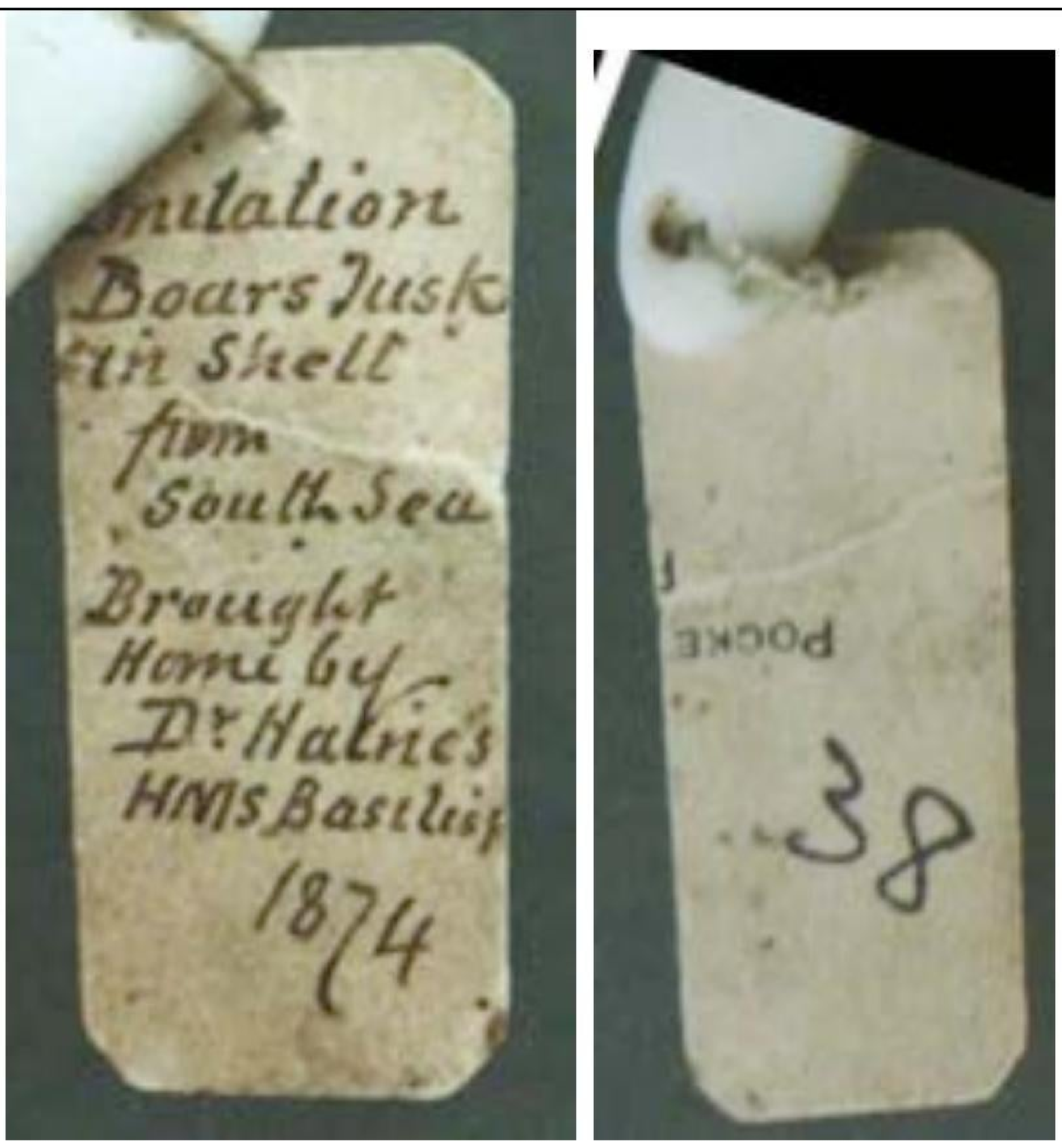
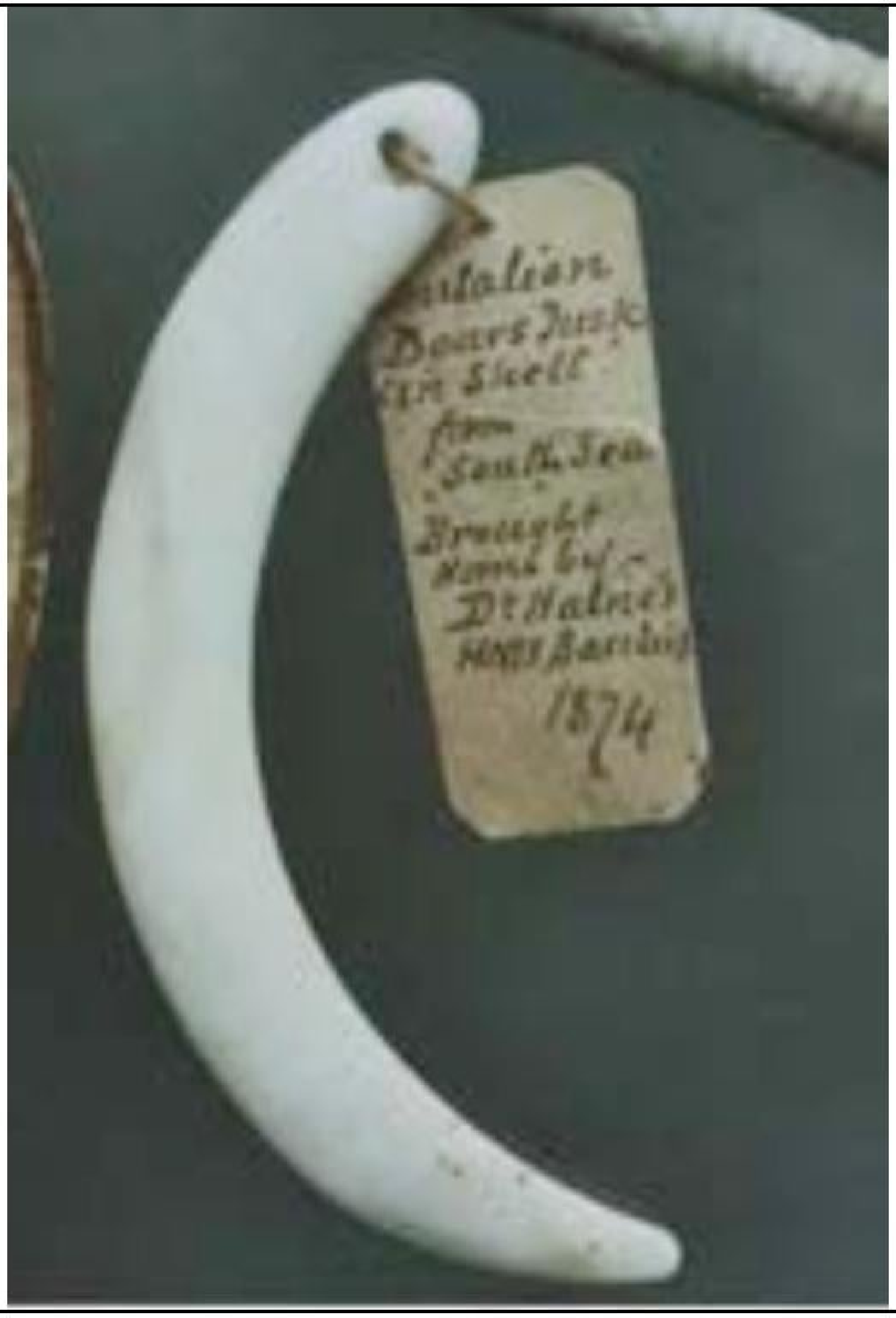
Object which carries the number or label	 MARSH RATAK GRUP INSEL WODJE KEULE EINES HOHEN JRODJ DER CHAMIS U.KOTZEBU KANNTE ER EXP FALKE 189 SAMMLUNG PARKINSON C.O.C. 1925 274 A fighting stick from the Marshall Islands, Micronesia. Loed van Bussel has transcribed the text on the label as follows: RATAK GRUP[PE]/INSEL WODJE/KEULE EINES/HOHEN JRODJ/DER CHAMISSO/U.KOTZEBUE J./KANNTE ERWA/EXP. FALKE.1895/SAMMLUNG/PARKINSON/C.O.C. 1925 The complete fighting stick.
Comments	1. This label may not have been written by anyone at the MSC Monastery in Hiltrup and Oeventrop; hence the separate document. 2. At present the significance of the abbreviation 'C.O.C.' in the last line of the text on the label is not known. If this refers to an institution, it may have created the label.
Owner of the artwork	Van Bussel (Z 274), ex MSC Monastery in Hiltrup and Oeventrop (cf.)
History of the Collection using the	

number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with a photograph (IMG_6579/6712) and information from Loed van Bussel (email May 23rd, 2012).
Document last worked on	23 May 2012

User of the inscription or label	**Unidentified Collection CCC**
Picture of the number or label	 Deutsch Neu Guinea. Gegenstand: Perlmutterstück Eingeb. Name: zum Essen Fundort: von Kokosnüssen Datum: aus den Name des Sammlers: Frenchinseln The handwritten text on the label reads 'Perlmutterstück zum Essen von Kokosnüssen aus den Frenchinseln' (Mother-of-pearl piece for eating coconuts from the French Islands).
Object which carries the number or label	
Comments	
Owner of the artwork	Klaus Maaz, Germany
History of the Collection using the number or label	

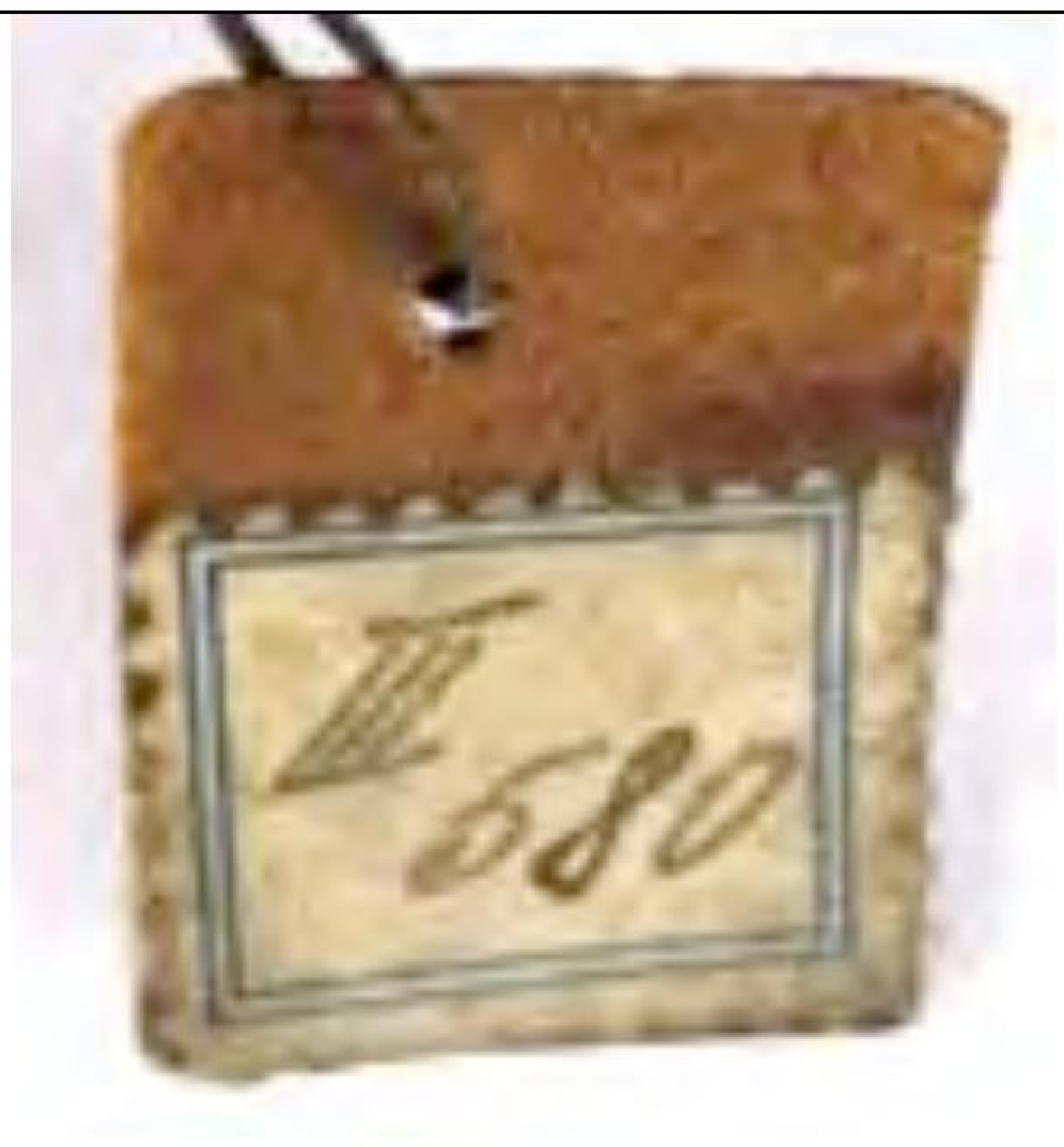
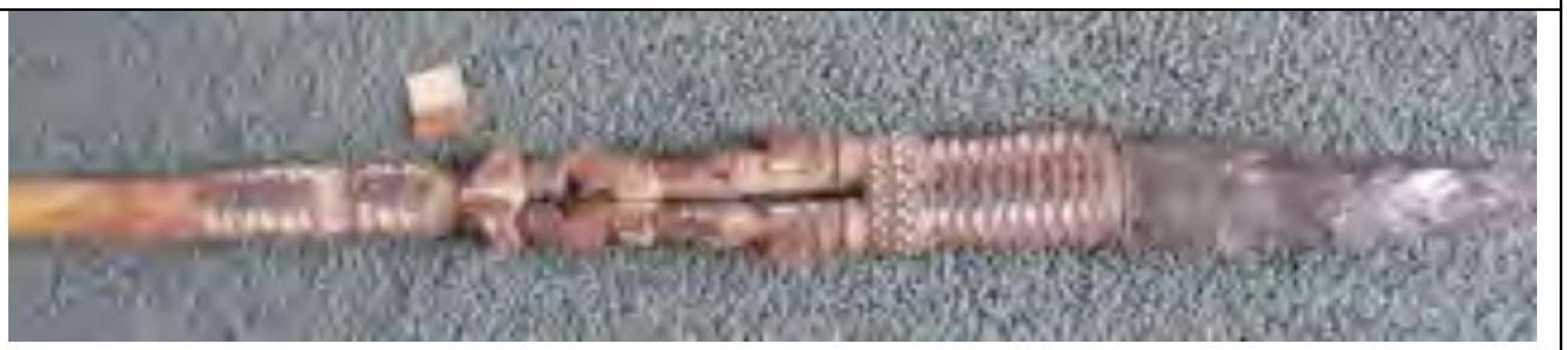
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Klaus Maaz
Document last worked on	25 Aug. 2012

User of the inscription or label	**Unidentified Collection DDD**
Picture of the number or label	 No. Fundort: Datum: Lg. Fl.-Schw. Auge Schn. Füsse Geschlecht: Sammler: The label, printed in German, is not filled in but one word, perhaps 'Ramu', seems to be scrawled across it on the right.
Object which carries the number or label	The label is loose (not attached to any object). The number 337 is written on the back in pencil and the label may, therefore, once have been attached to an object
Comments	Klaus Maaz comments that he does not know which collection used labels of this type.
Owner of the artwork	Klaus Maaz, Germany.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran, with photographs and information from Klaus Maaz (letter Aug. 16, 2012).
Document last worked on	25 August 2012

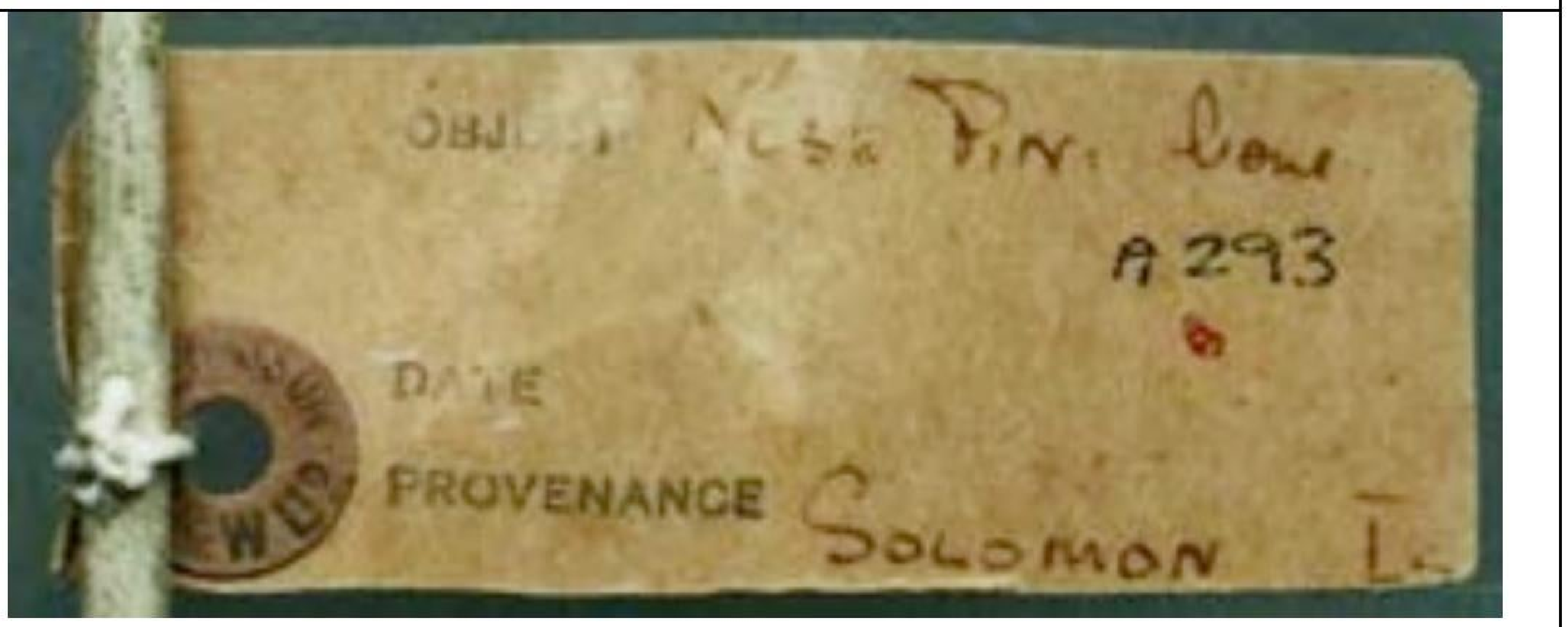
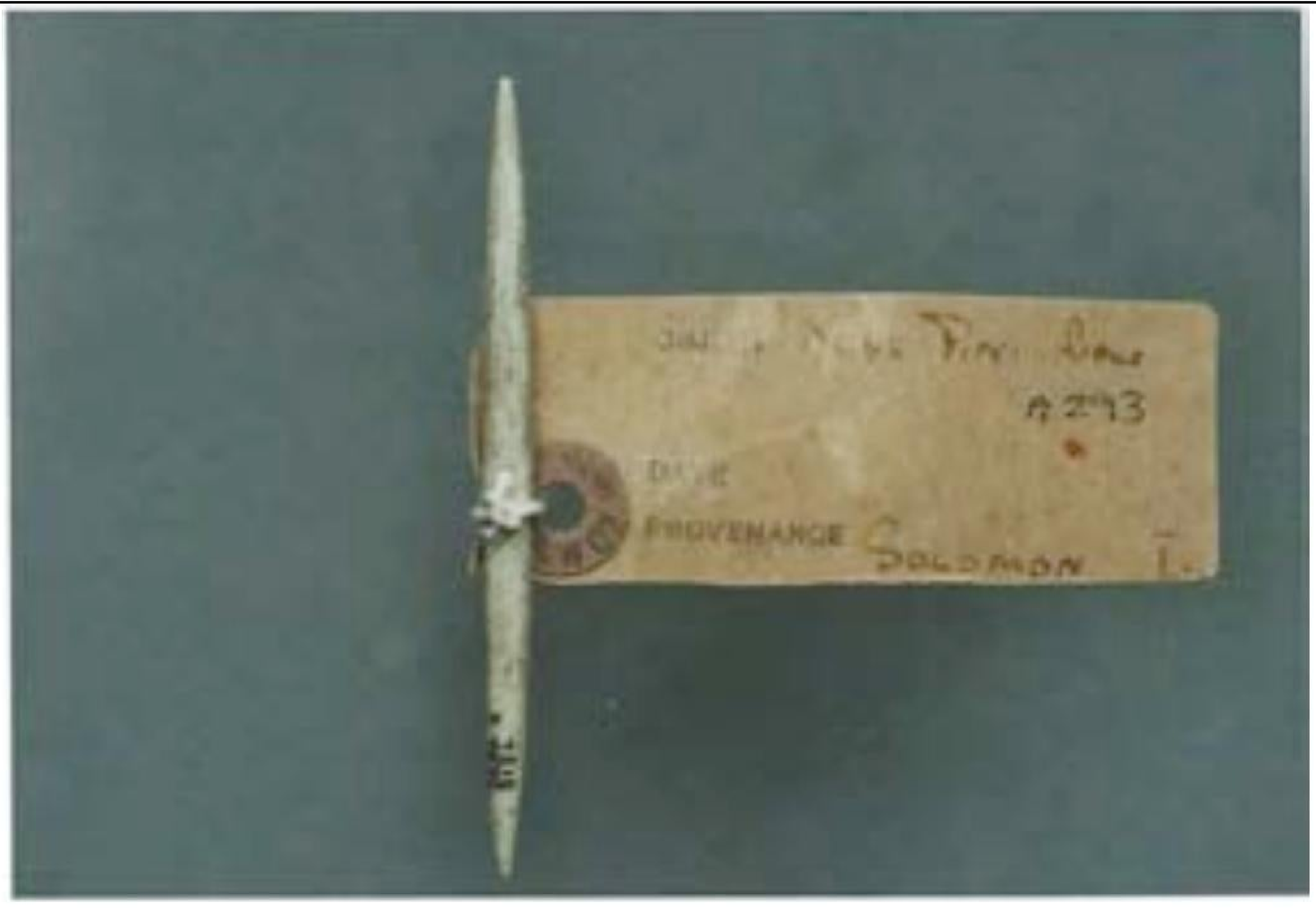
User of the inscription or label	**Unidentified Collection EEE**
Picture of the number or label	 nitation Boars Tusk in Shell from South Sea Brought Home by Dr Haines HMS Basilisk 1874 POCKE 38 The front of the label reads 'Imitation Boars Tusk in shell from the South Sea. Brought Home by Dr Haines HMS Basilisk 1874'.
Object which carries the number or label	
Comments	1. The handwriting on this label is clearly different from that on the label from the Robert Day Collection (cf.) and so this label is presumably from a different, unidentified, collection. The number 38 on the back of the

	label seems in a different hand from the date 1874 on its front but no separate document for this number has been created at this stage. 2. It is unlikely that the label was written by Dr Haines as he would have been able to be more specific than 'South Sea[s]' as to the collection place of the piece. 3. Dr Haines is mentioned on p. 15 of John Moresby's *New Guinea and Polynesia. Discoveries and Surveys in New Guinea and the D'Entrecasteaux Islands.* 1876. London: John Murray. (Elibron Classics Reprints.)
Owner of the artwork	Klaus Maaz, Germany, ex the late Ingo Donath, Hamburg, in c. 1997.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran, with photographs and information from Klaus Maaz (letter Aug. 16, 2012).
Document last worked on	24 August 2012

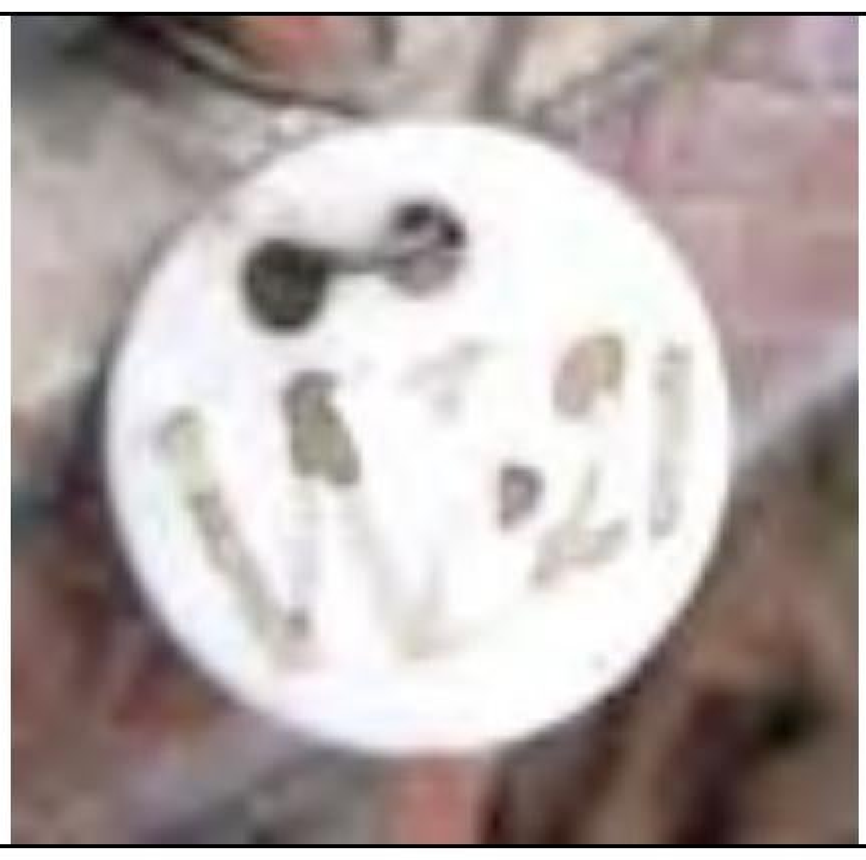
User of the inscription or label	**Unidentified Collection GGG**

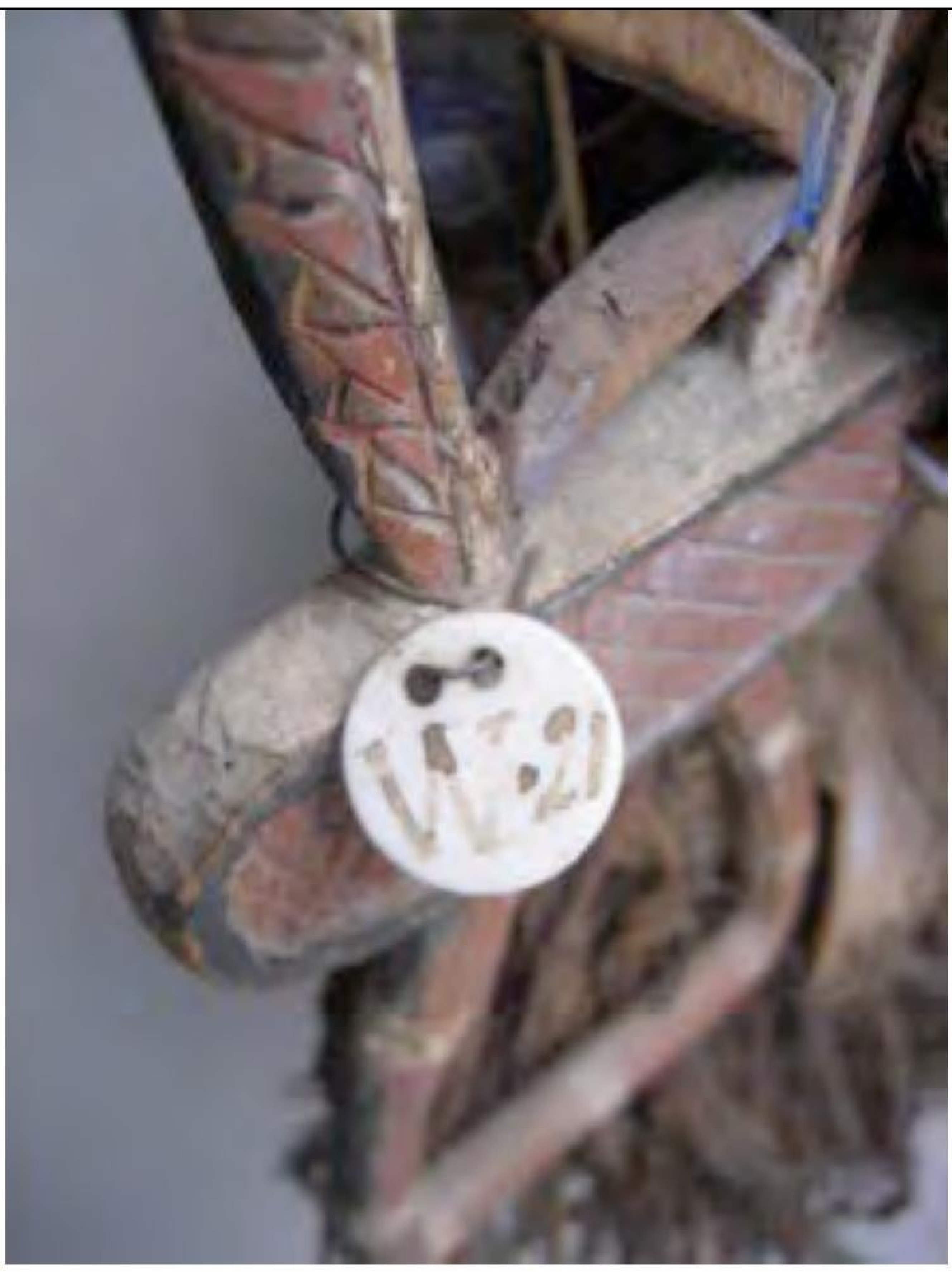
Picture of the number or label	
Object which carries the number or label	 A spear from Manus Island, Papua New Guinea.
Comments	Ulrich Mentor (email Aug. 22, 2012) of the Roemer- and Pelizaeus-Museum, Hildesheim advises that there are a few other objects in the museum with labels of the type shown above but that the number 580 is not an RPM number. Hence, this label and the others are probably those of the person who collected the objects or sold them to the museum. RPM numbers are usually written directly on objects. However, nothing is written directly on the present spear (Loed van Bussel, email Aug. 24, 2012).
Owner of the artwork	Van Bussel Collection
History of the Collection using the number or label	
Research questions	When were objects de-accessioned from the museum and under what circumstances (e.g., by sale or exchange)?
For further information see	
Document	Harry Beran with a photograph (IMG_6638/6718)

prepared by	and information from Loed van Bussel and Ulrich Mentor.
Document last worked on	24 Aug. 2012

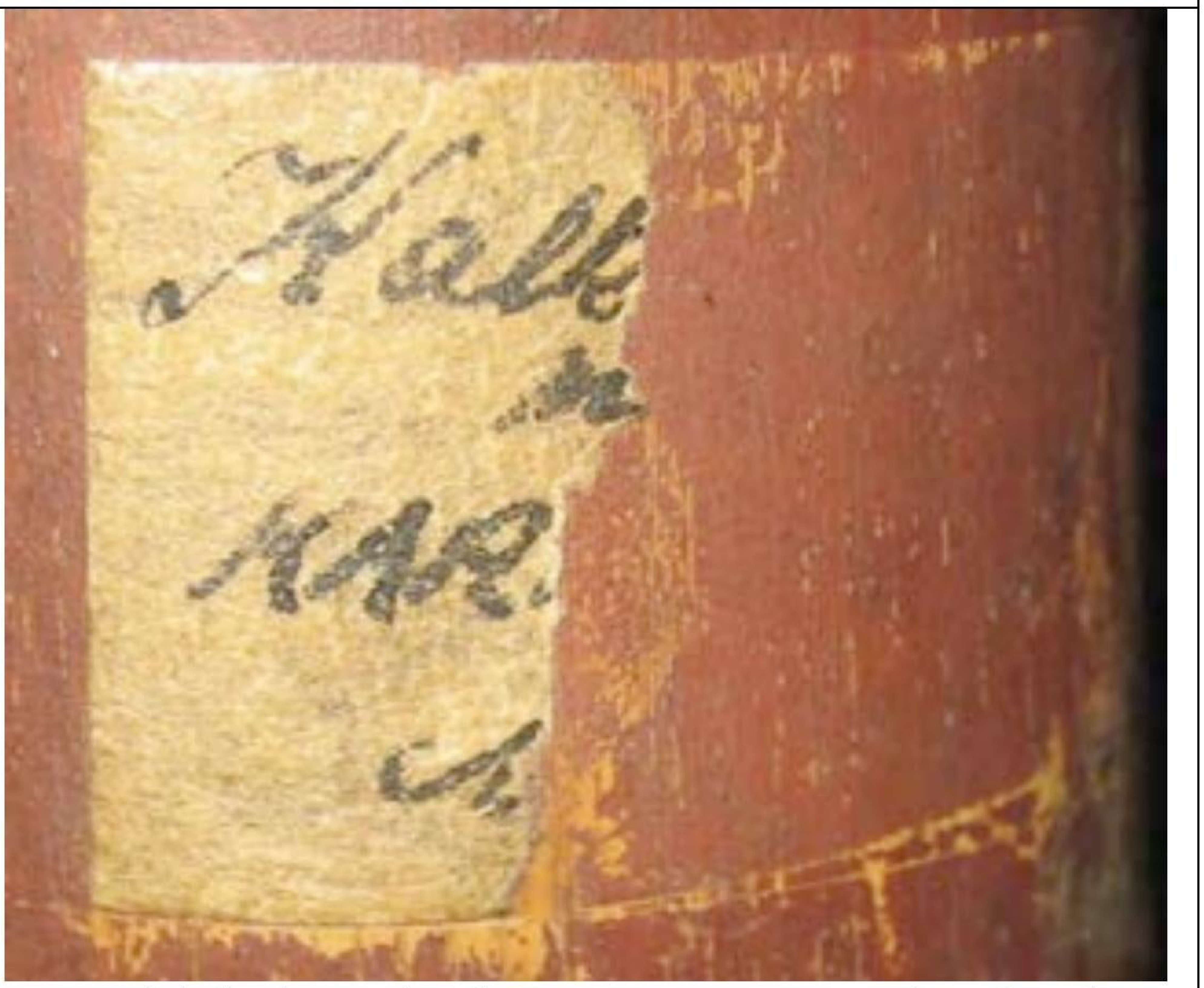
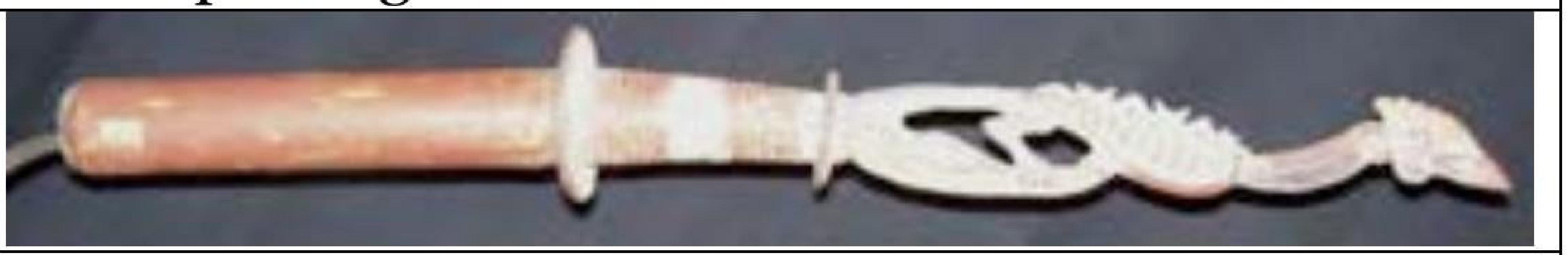
User of the inscription or label	**Unidentified label A 293**
Picture of the number or label	 The label reads OBJECT Nose Pin: bone A 293 DATE PROVENANCE Solomon Is
Object which carries the number or label	 Klaus Maaz notes that with a length of 85 mm and a maximum thickness of 5 mm the object is shorter and thinner than any Solomons nose pin he knows and poses the question whether it is a fishing implement similar to that shown in Blau and Maaz (2012: 319).
Comments	1. The 'nose pin' carries the inscribed number R 7516/1936. There is a separate document on the collection with numbers in this style

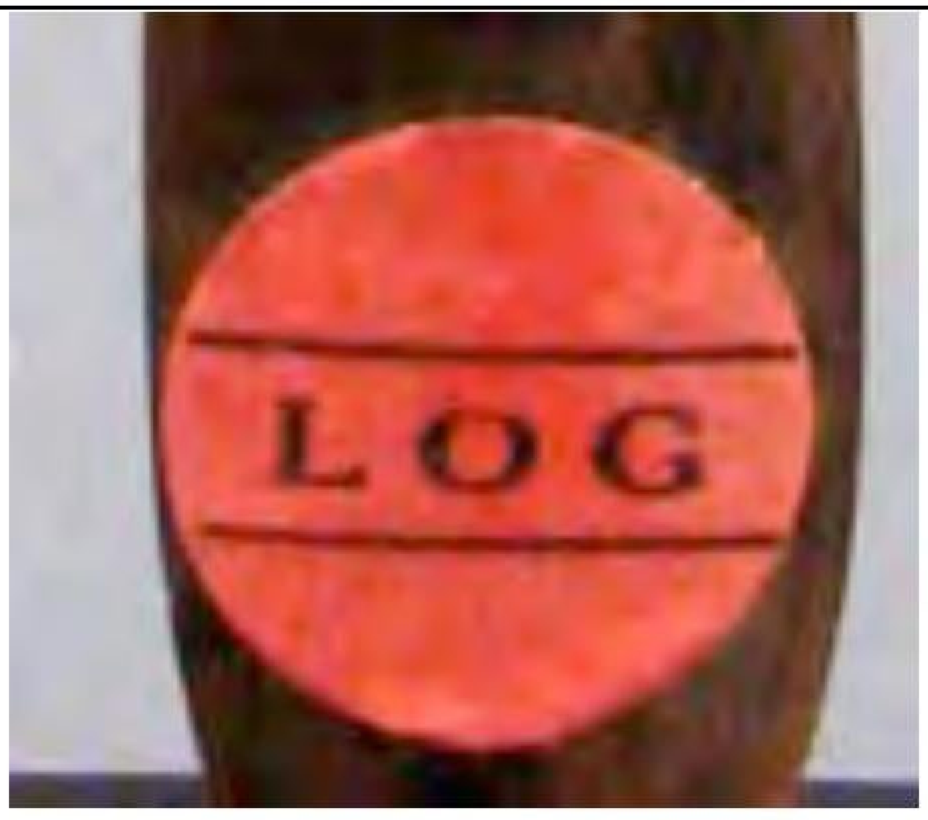
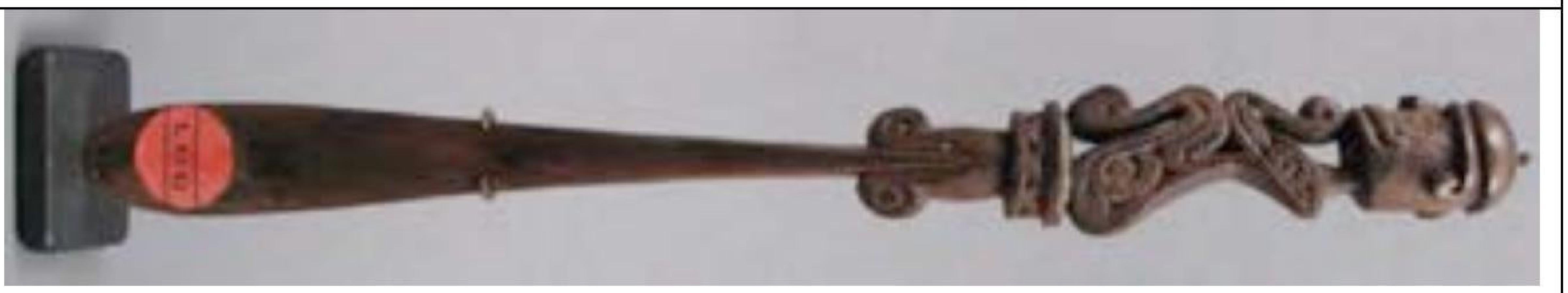
	entitled ‘Unidentified Collection R 7068 over 1936’. 2. It is not known whether the label predates the R number or the other way round. 3. There is another document on the database regarding an A number, namely ‘Unidentified Collection A 341’. This covers an object in an Australian collection inscribed A 341. The A on the label shown above is in a different style from the A in the inscription on the object in the Australian collection. The object with the label shown here and that with the inscription shown in the other document are, therefore, probably from different collections.
Owner of the artwork	Klaus Maaz, Germany, ex Ulrich Kortmann in 1988, ex Bonhams, London, in the 1990s.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Klaus Maaz (letter Aug. 16, 2012).
Document last worked on	25 August 2012

User of the inscription or label	**Unidentified Collection W.21**
Picture of the number or label	

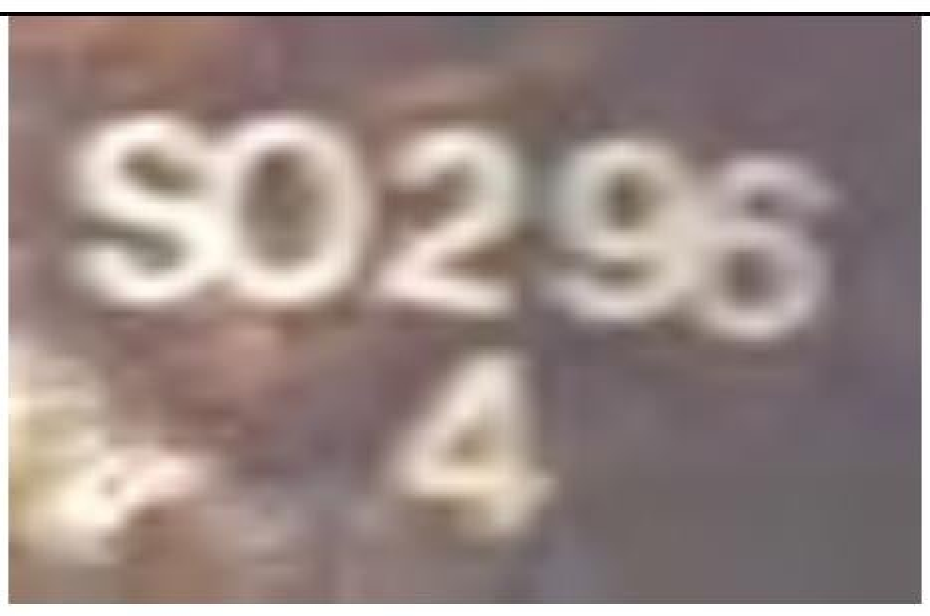
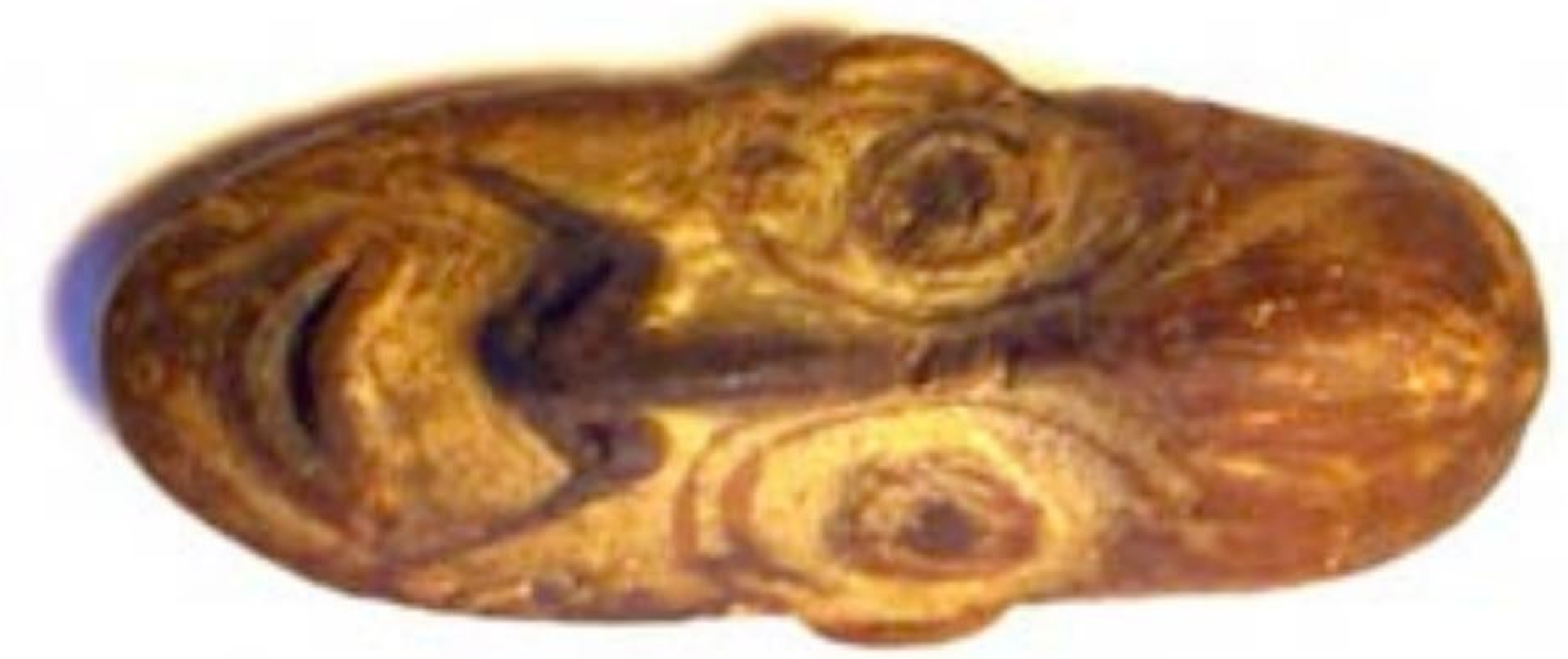
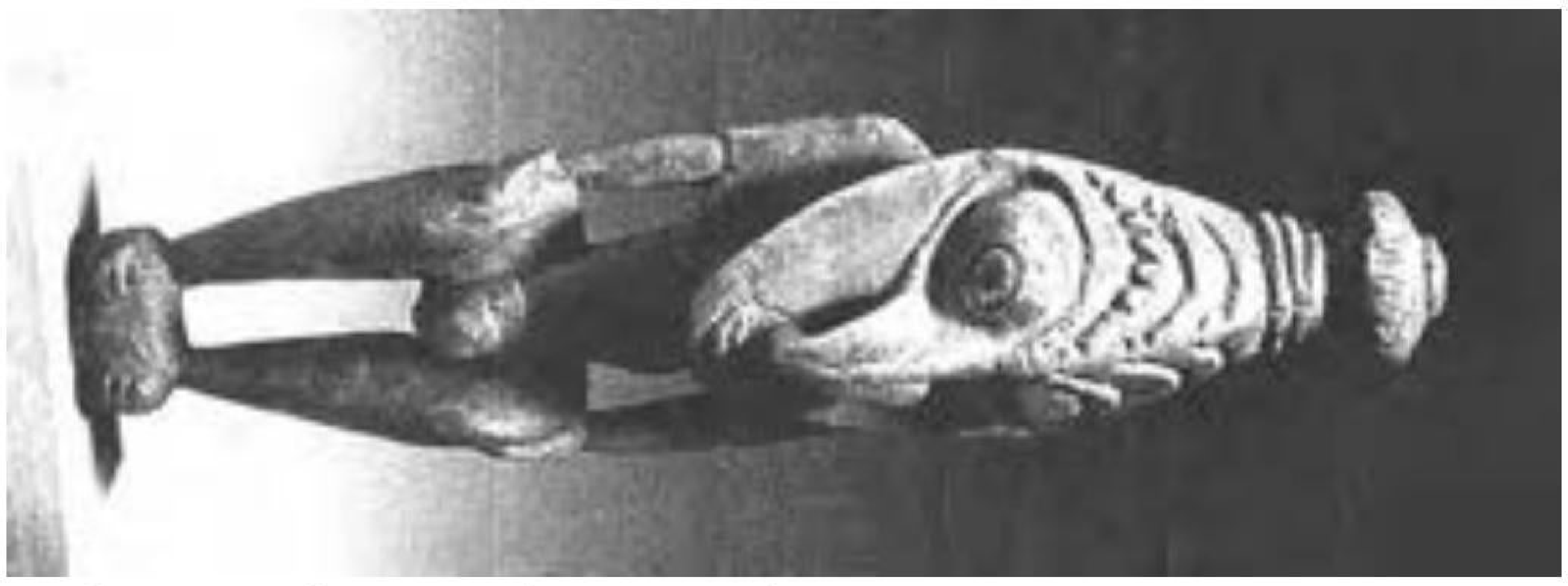
Object which carries the number	 A New Ireland mask
Comments	The mask once belonged to Herbert Tischner, the curator for Oceania at the Museum für Völkerkunde, Hamburg. It is not known who wrote the tag.
Owner of the artwork	Van Bussel Collection (Z 238), ex Jan. Wolkers (a famous writer and painter), ex ?Lemair, Amsterdam, ex Herbert Tischner.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and a photograph (IMG_6438) supplied by Loed van Bussel (including email of May 23rd, 2012)
Document last worked on	23 May 2011

User of the inscription or	Unidentified Collection Kalk

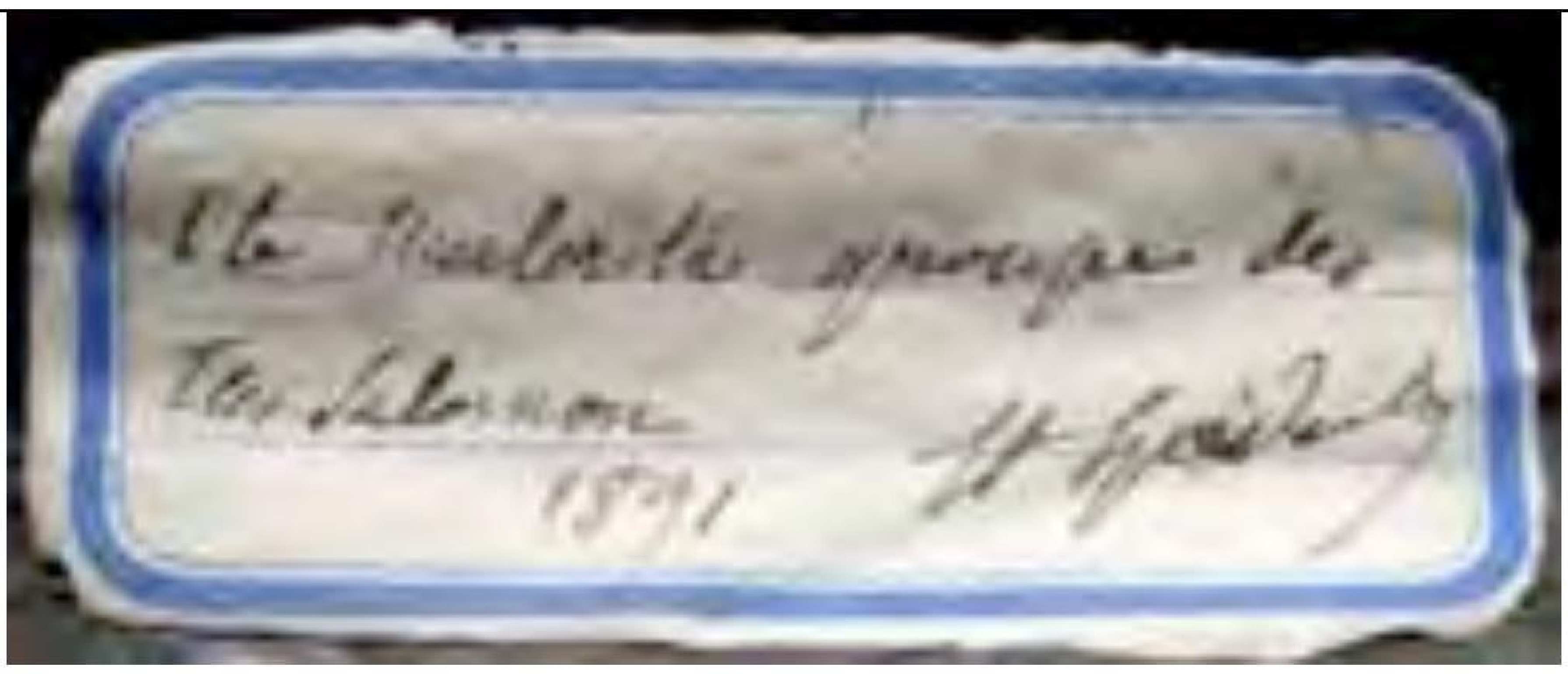
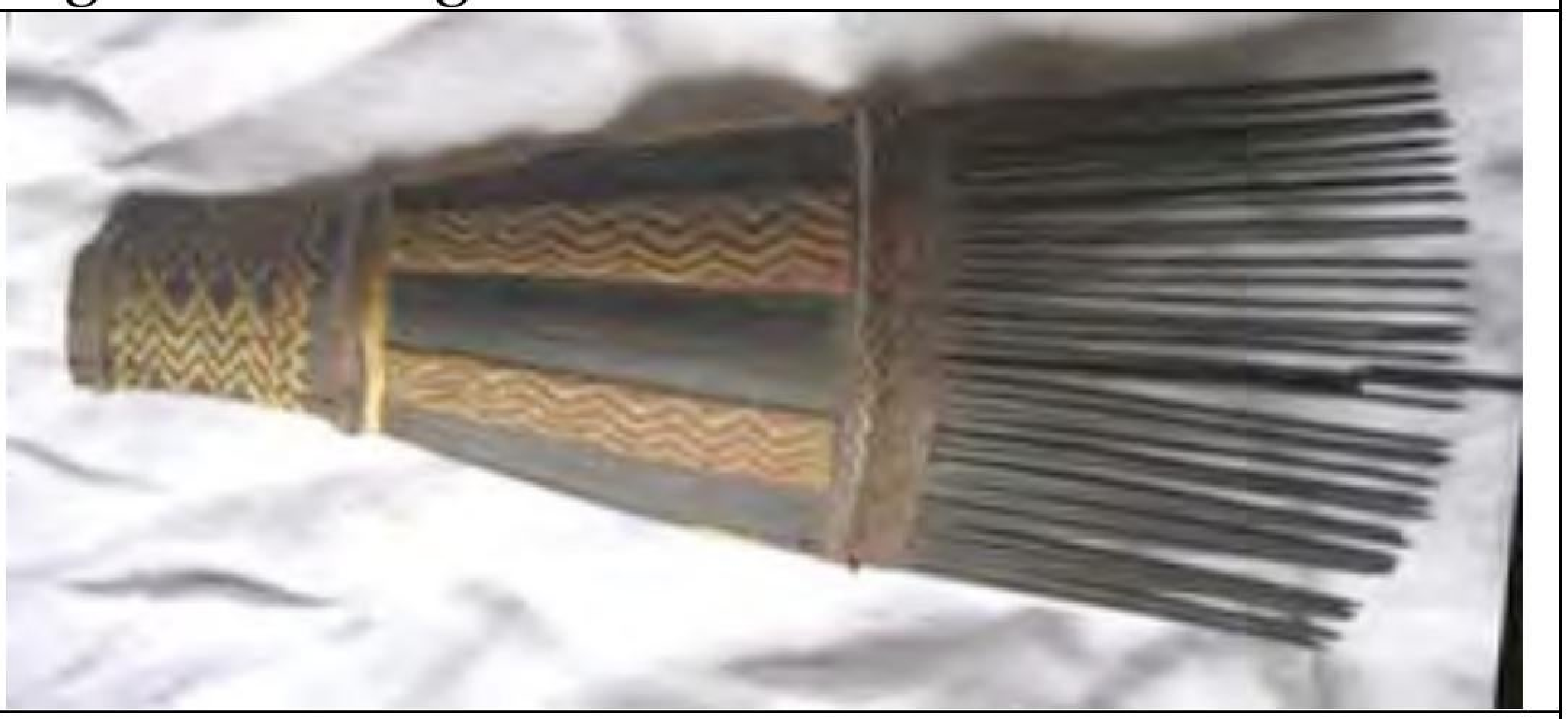
label	
Picture of the number or label	 Partial label on the lime container with a bird-shaped stopper. The letters ‘Kalk . . .’ are presumably part of the description *Kalkbehälter* (lime container). David Rosenthal believes that the letters ‘KAR . . . ‘ refer to Kararau Village in the Sepik region.
Object which carries the number or label	
Comments	
Owner of the artwork	David Rosenthal in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with a photograph of the label by Hugues Bienaymé and information from David Rosenthal.
Document last worked on	Oct 4, 2012

User of the inscription or label	**Unidentified label LOG**
Picture of the number or label	
Object which carries the number or label	
Comments	I do not recall who sent me the photo of this spatula but the label is so unusual I thought I should include it in the database.
Owner of the artwork	
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from ????
Document last worked on	30 June 2014, 4 April 2015

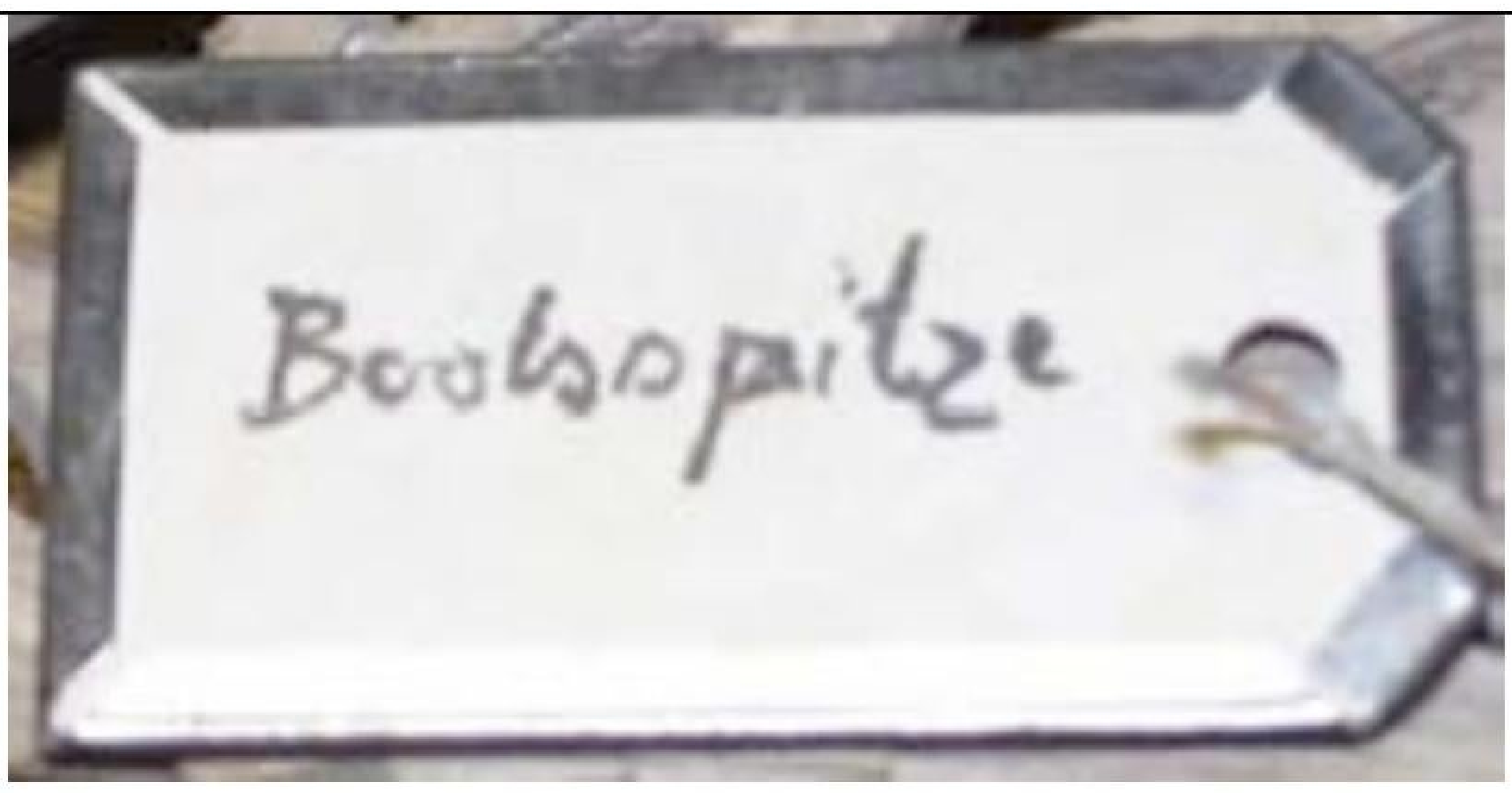
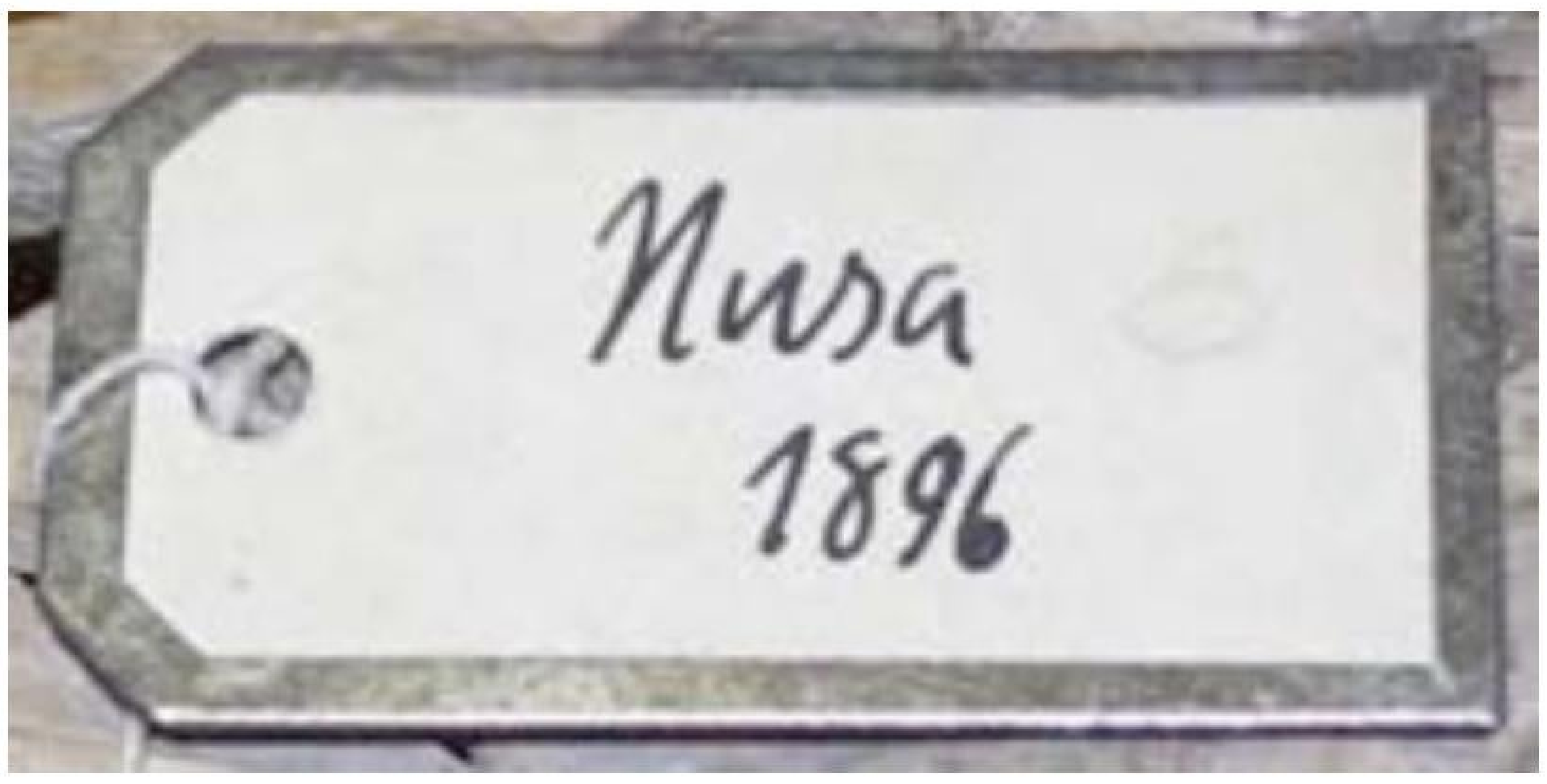
User of the inscription or label	Unidentified Collection SO 2 96

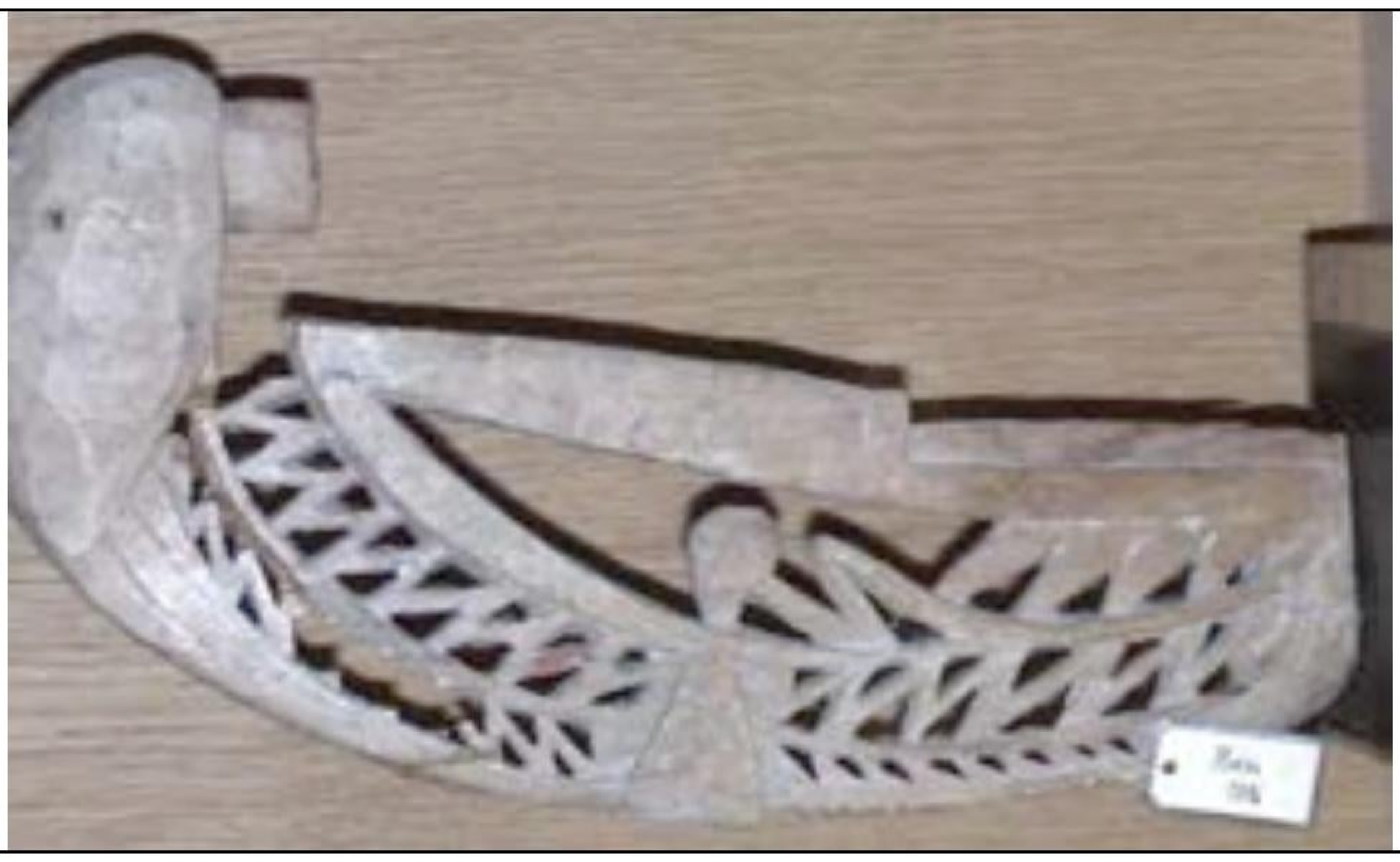
Picture of the number or label	 The number seems to be printed and it is covered in varnish. The figure shown below carries the numbers SO 2 96 over 3 in the same style as the number shown above.
Object which carries the number or label	 A carved head from the Sepik region, Iatmul, 12.7 cm high, which carries the number SO 2 96/4.  A figure from the Sepik Region. C. 22 cm, which carries the number SO 2 96/3.
Comments	According to the Sotheby's sales catalogue mentioned below, the two carvings had the 'Müller accession numbers 3302 and 3317'. Philippe Bourgoin advises (email Jan, 21, 2013) that the small head shown above does not carry any inscription beside SO 2 96 over 4. Hence, this number may be from an owner previous to Dr Müller.
Owner of the artwork	The head: Philippe Bourgoin, Paris, in Jan 2013. It was part of lot 30 in the sale of Sotheby's, New York, *Property from the Foundation Dr Edmund Müller*, Nov. 22nd, 1998. The figure: an unidentified collection. It was

	also part of lot 30 in the sale already mentioned.
History of the Collection using the number or label	
Research questions	Ask the Foundation Dr Edmund Müler whether they can explain the numbers SO 2 96 over 3 and over 4.
For further information see	
Document prepared by	Harry Beran with information and photographs from Philippe Bourgoin
Document last worked on	26 Jan 2013

User of the inscription or label	**Unidentified Collection dated 1891**
Picture of the number or label	 The caption reads, in translation, 'Malaita Islands. Solomon Islands group 1891' Signature illegible.
Object which carries the number or label	
Comments	1891 is presumably the date on which the object was collected
Owner of the artwork	Van Bussel (Z 095)
History of the	

Collection using the number or label	
Research questions	Whose is the signature on the label?
For further information see	
Document prepared by	Harry Beran with photographs (IMG_6616 and IMG_6617) and information from Loed van Bussel (emails April 26th, May 23rd, 2012)
Document last worked on	16 July 2012

User of the inscription or label	**Unidentified Collection dated 1896**
Picture of the number or label	  Two sides of the tag attached to the object. One side reads ‘Bootsspietze’ in German, that is, canoe-end. Nusa is an island in New Ireland and the object was presumably collected in 1896.

Object which carries the number or label	
Comments	
Owner of the artwork	Galerie Voyageurs & Curieux (Jean-Edouard Carlier), Paris, in 2012
History of the Collection using the number or label	
Research questions	
For further information see	The object is illustrated in *Archipel Bismarck* (2012: 82) published by Galerie Voyageurs & Curieux.
Document prepared by	Harry Beran
Document last worked on	Oct. 4, 2012, revised 6 Jan 2013.

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Oceanic Art Society website — Collections

Database of (mostly) unobvious catalogue inscriptions on and labels attached to Oceanic artworks in private collections.

Fifth edition, 23 April 2015
(Fourth edition was completed on 31 August 2012)

Some private collectors and dealers inscribed registration numbers or other information on artworks in their collections. Some public institutions also did so and later de-accessioned some of their objects. Some early field collectors attached labels to artworks that are now in private collections. The following is a list of such numbers and labels whose authors have been identified and some more whose authors have not yet been identified. As to the registration numbers of public institutions: only those of institutions which have de-accessioned objects are included.

The list is in alphabetical order of inscribers or label users. The present list is work in progress. It includes documents on some labels whose users are obvious because they carry the name of the person who used them (e.g. Harry Beasley) because this permits providing information about this person and his or her collection. Cross-references to other documents in the list are marked (cf.) Documents on unidentified authors of inscriptions or labels include part of the text of the inscription or label, usually a number, in the title.

Let me know if you think one of the existing documents needs to be amended or added to or if you would like to add information about inscriptions or labels not already listed. You can use the blank form for this. This whole document can be downloaded.

Identified inscriptions or labels added since the fourth edition are listed in the index in blue. Quite a few unidentified inscriptions and labels have also been added to the database

Acknowledgments: Many of the documents listed are based on photographs and information Loed van Bussel has tirelessly provided. He has also corrected numerous errors in documents. Others who have contributed documents or information include Marc Assayag, Philippe Bourgoin, Lucie Carreau, Kevin Conru, Eric Coote, Jim Elmslie, Eric Fortess, Fred Gerrits, Michel Grandsard, Peter Hallinan, Roy Hamilton, Michael Hamson, Barbara and Julian Harding, Ingrid Heermann, Christopher Hill, Chris Hilton, Will Hobbs, Charles-Wesley Hourdé, Roland Kaehr, Eric Kjellgren, Finette Lemaire, Brant Mackley, Klaus Maaz, Franck Marcelin, Anthony JP Meyer, David Rosenthal, Hermione Waterfield, David Zemanek, and collectors who prefer to remain anonymous. Further acknowledgements are made in individual documents.

Harry Beran, 5 Aug. 2011, last revised 4 April 2015
hberan@btinternet.com

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- List 1: Identified inscriptions, mostly including catalogue numbers
- List 2: Unidentified inscriptions
- List 3: Identified collection labels
- List 4 Unidentified collection labels
- Bibliography

Index of identified collections listed: inscriptions

- Garry Anderson Collection, Australia
- B.C. Galleries, Australia
- Beasly Collection
- Carnegie Museum of Natural History, Pittsburg
- Christensen Fund Collection
- Phjilip and Mavis Dark, UK
- Leo Fleischmann Collection, Australia
- Harry A. Franklin Collection, Los Angeles
- Peter Hallinan Collection, Australia
- Holt Collection, Australia
- James Hooper Collection, England
- Korrigane Collection
- Graeme Krake Collection, Australia
- Lauterbach Collection
- Linden-Museum, Stuttgart
- Lower Saxony State Museum, Hanover
- Nicolaï Michoutouchkine Collection, Vanuatu
- S.G. Moriarty Collection, Sydney
- Museum of Ethnography, Budapest
- Museum of Primitive Art, New York

- Natural History Society Nürnberg
- Isabel & Jack Pert Collection, Australia
- Pitt Rivers Museum, Farnham, England
- Rautenstrauch-Joest-Museum, Cologne
- Eric Rowlison Collection, Australia
- Übersee Museum Bremen
- University of Pennsylvania Museum, Philadelphia
- Mel Ward Collection, Australia
- W.D. Webster, England
- Henry Wellcome collection
- Raymond and Laura Wielgus Collection

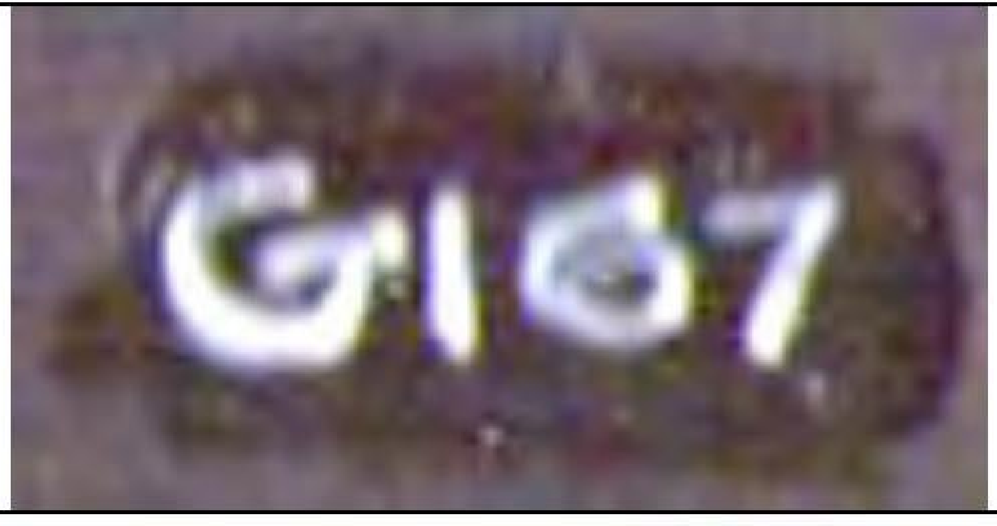
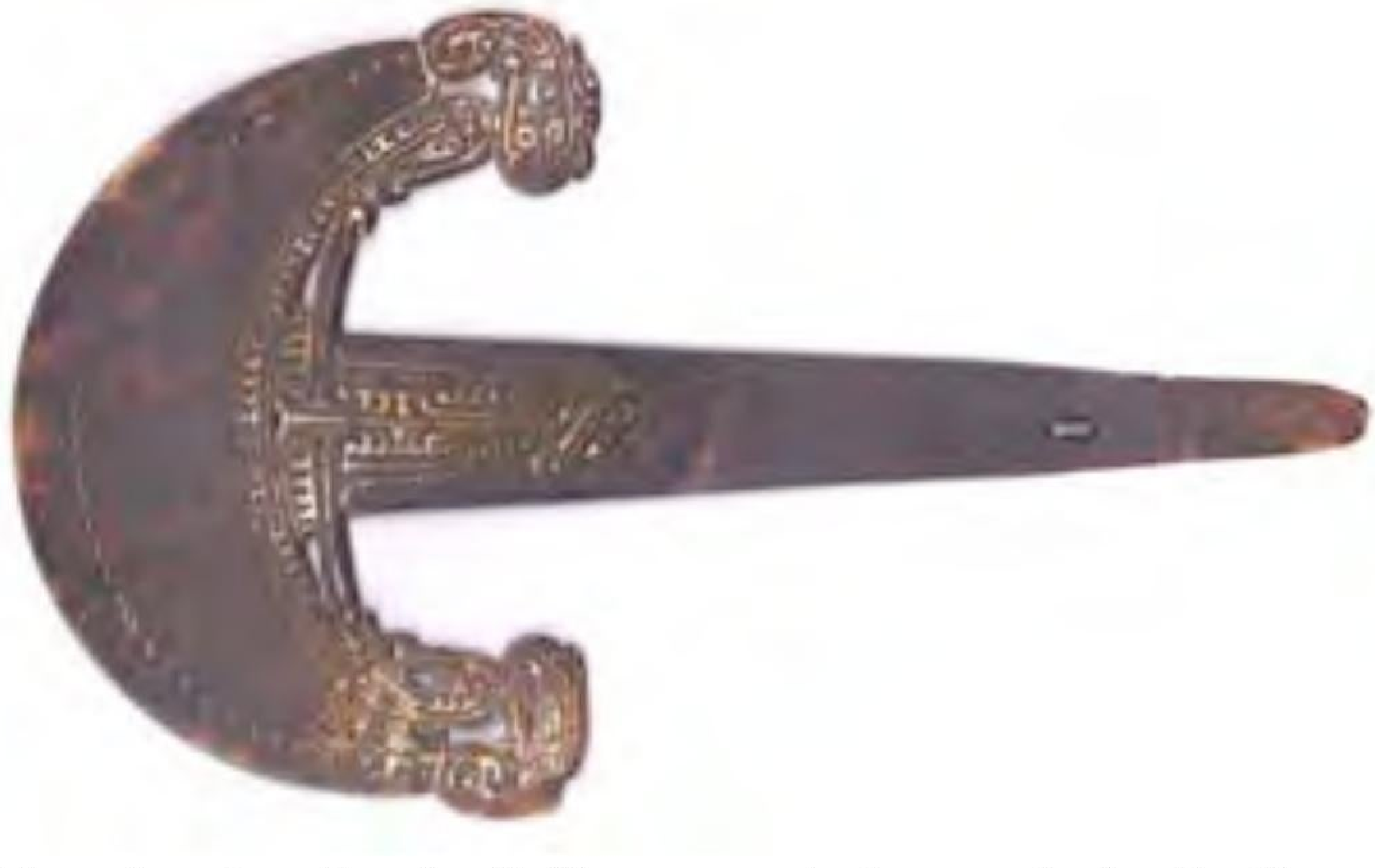
Index of identified collections listed: labels

- Edward Armytage Collection, Great Britain
- Australian Board of Mission Collection
- Baptist Missionary Society
- Harry Beasley Collection, UK
- Van Bussel Collection, Amsterdam
- Stephan Chauvet Collection
- Jean-Ives Coué, Nantes
- Dr Cross
- Robert Day Collection, Cork, Ireland
- Alex Filippini (Alex Philips), Melbourne
- Leo and Lillian Fortess Collection, Hawaii
- Fred Gerrits Collection, Australia
- Roland Grunewald Collection, France
- Michael Hamson, USA
- Julian and Barbara Harding, UK
- Ernst Heinrich, Stuttgart
- William Holden, USA
- B.L. Hornshaw Collection
- Jacques Kerchache, Paris
- J.J. Klejman Gallery, New York
- Mathias Komor, New York
- Julius Konietzko
- Lauterbach Collection
- Linden-Museum, Stuttgart
- London Missionary Society
- Manhattan Natural History Store
- C.P. Meulendijk, Rotterdam
- Mission Museum of the Steyler Mission - Sankt Augustin (Bonn), Germany, now “Museum Haus Völker und Kulturen”
- MSC Monastery Hiltrup

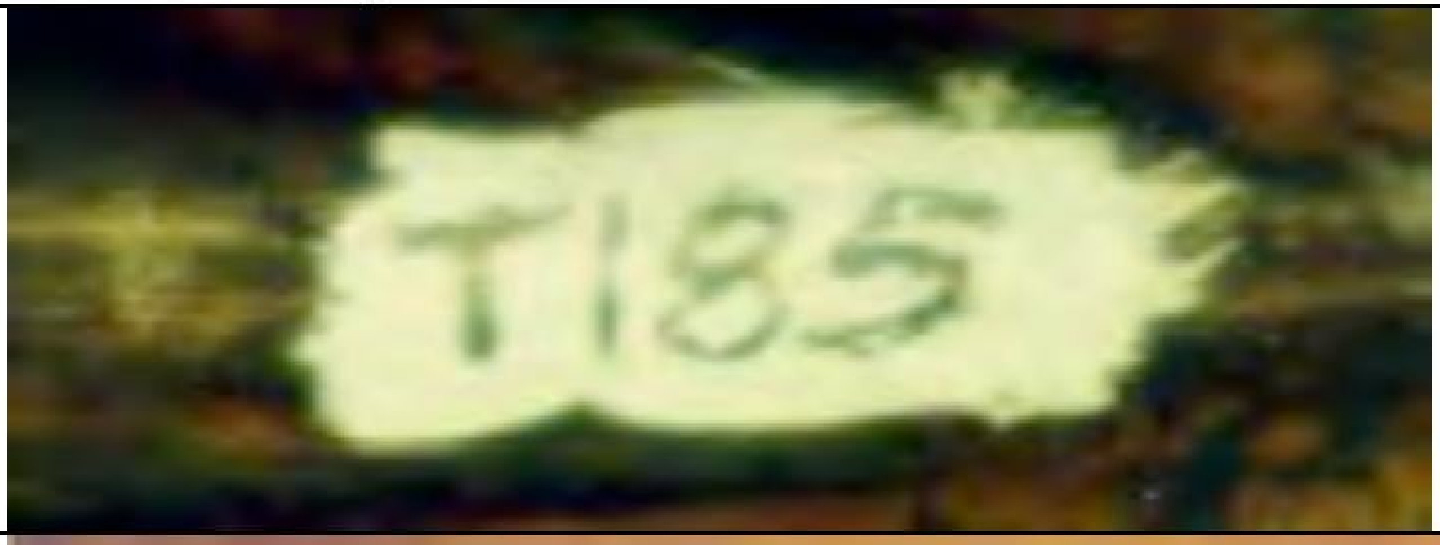
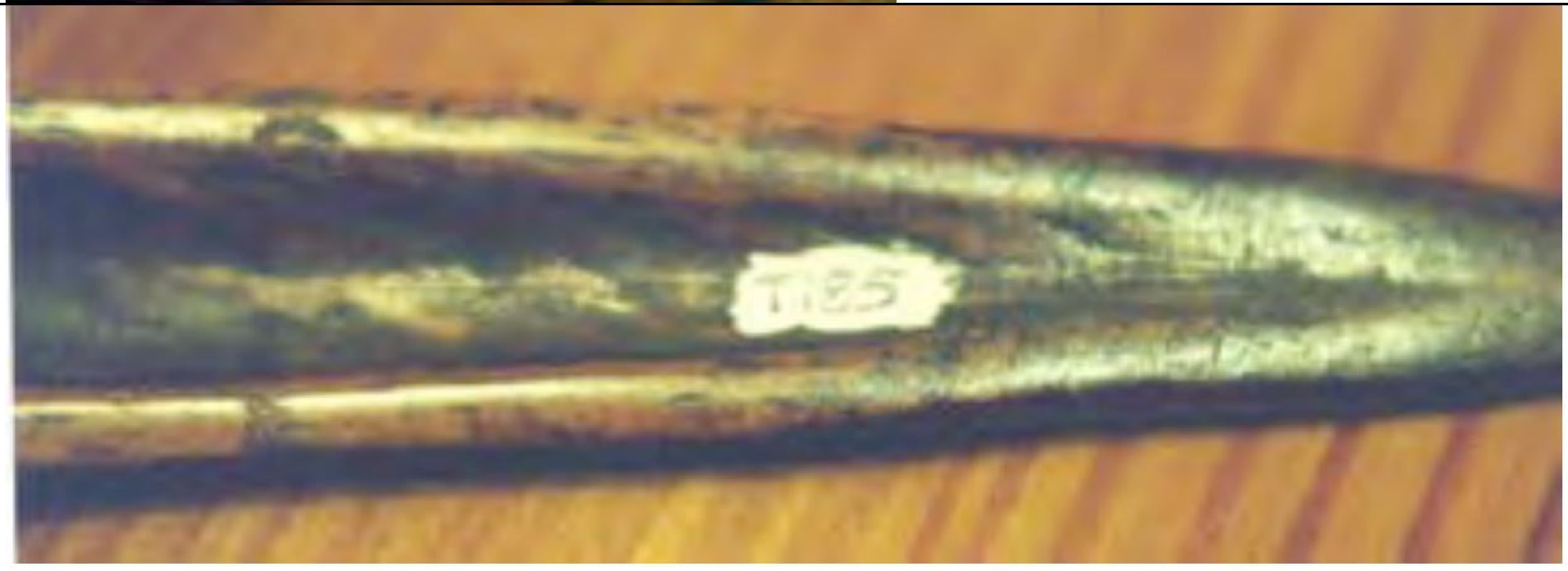
- Edmund Müller, Switzerland
- Hans Nevermann ???
- William Ohly, Abbey Museum, England
- Rautenenstrauch-Joest-Museum, Cologne
- H. Schoede Collection
- Seiffert
- Admiral Silver
- State Ethnological Museum, Dresden
- W.C. Thomson, Australia
- Tost & Rohu, Sydney
- J.F.G. Umlauff Collection, Germany
- Wereldmuseum, Rotterdam

There are also a number of documents on unidentified inscriptions and labels

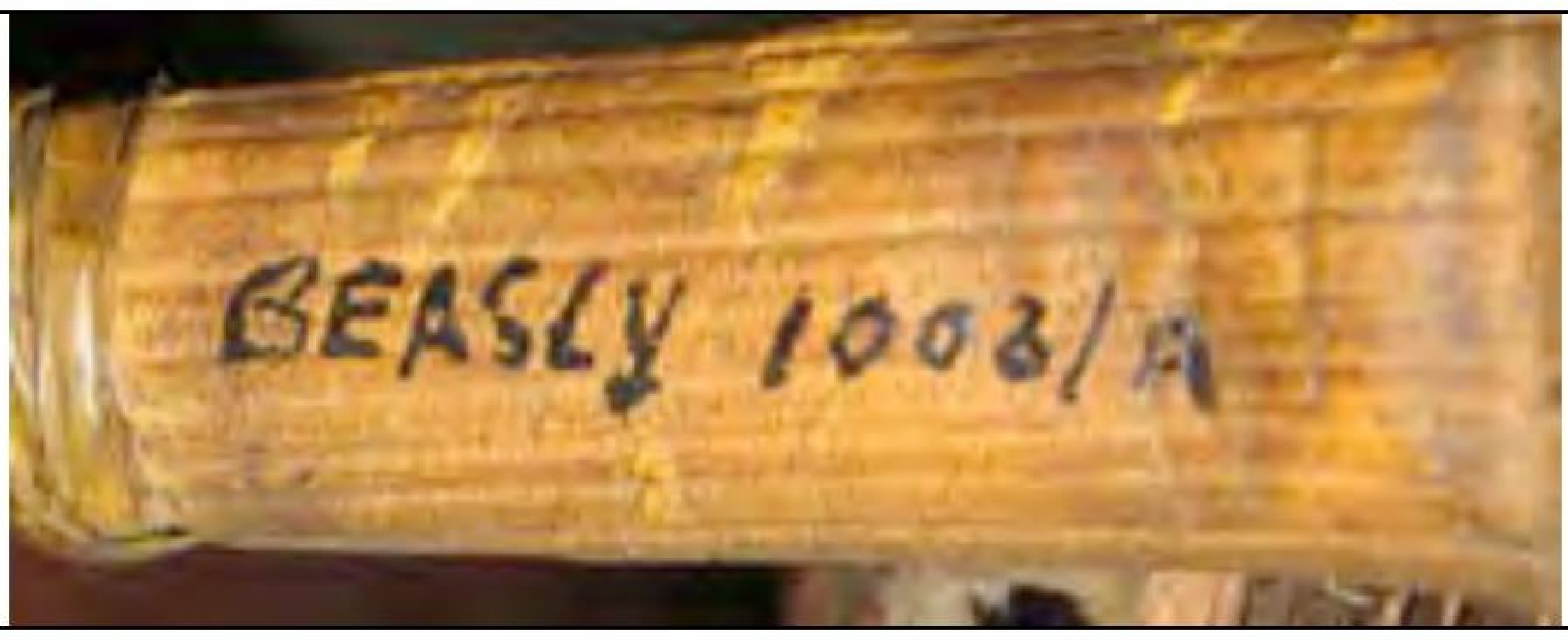
LIST 1: IDENTIFIED INSCRIPTIONS

User of the inscription or label	**GARRY ANDERSON** (19?? – 1992) Collection. In the 1980 Anderson had a tribal art gallery in Sydney. He formed a number of collections of different types of artworks.
Picture of the number	
Object which carries the number	 Massim turtleshell lime spatula and shell-disc holder

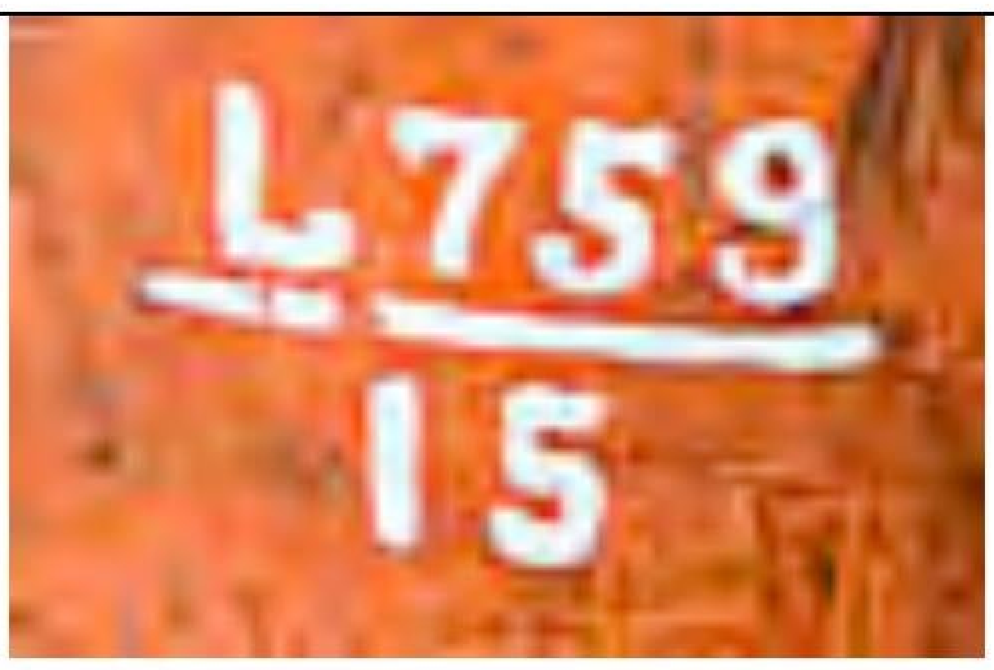
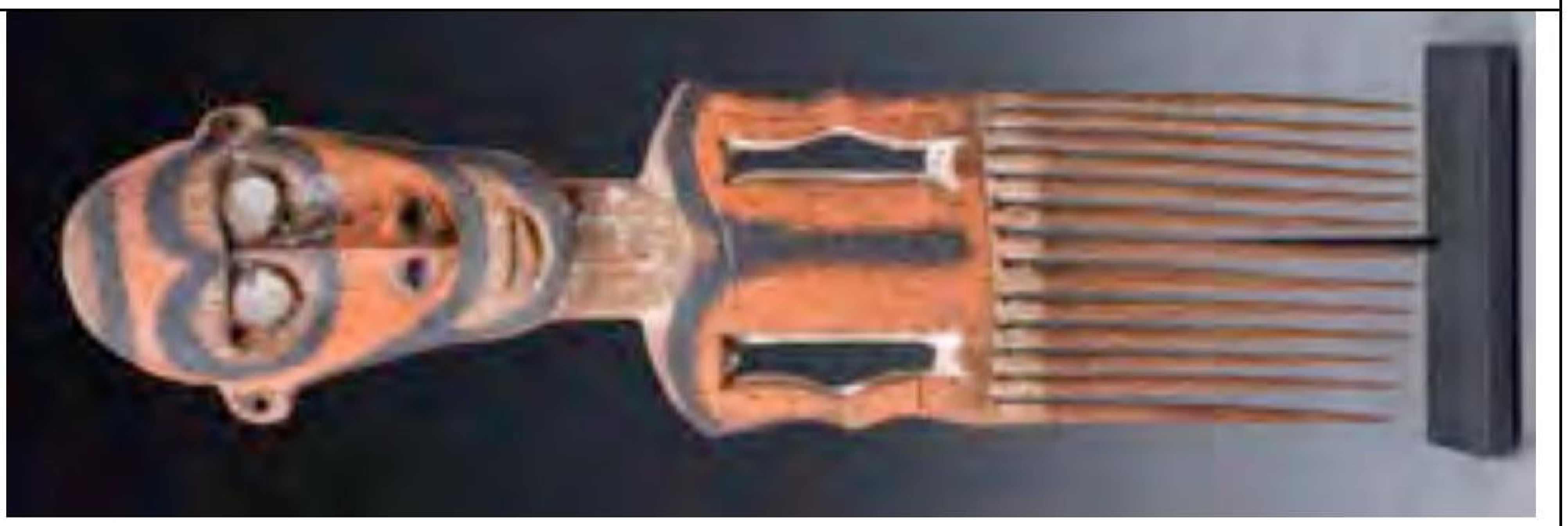
Comments	
Owner of the artwork	Fred Mathieu in 2012
History of the Collection using the number or label	Garry Anderson’s tribal art collection was sold by the Dalia Stanley auction house in Sydney on 16th May 1993
Research questions	
For further information see	
Document prepared by	Harry Beran, photographs courtesy of Fred Mathieu.
Document last worked on	27 April 2012

User of the inscription or label	**B.C. GALLERIES.** I knew one gallery each in Melbourne and Sydney in the first years of the 21st C. Formerly called Entombed Gallery
Picture of the number	
Object which carries the number	 PNG bone dagger
Comments	B.C Galleries sell antiquities, tribal art, and fine art. T = Tribal.
Owner of the artwork	Thorpe Gallery, Paddington, Sydney in 1998.
History of the	

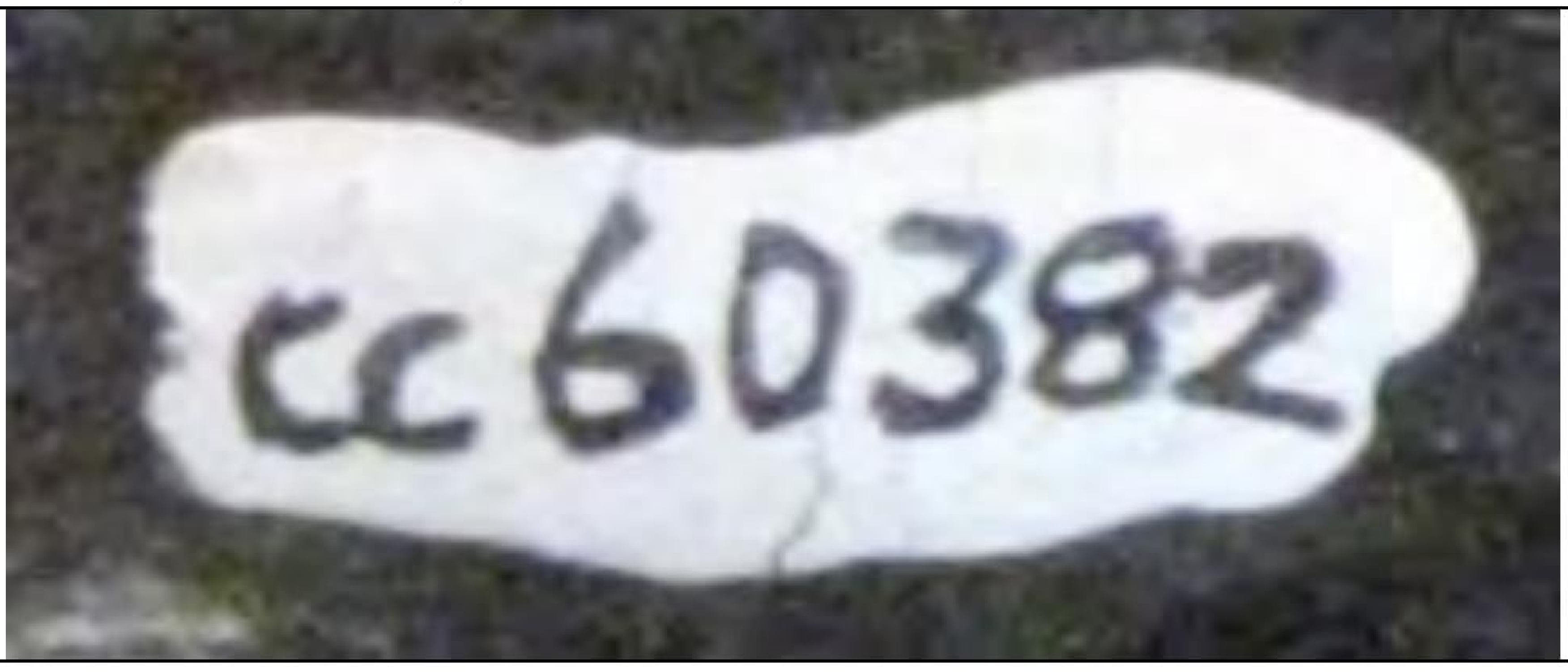
Collection	
Research questions	
For further information see	Oceanic Art Society Newsletter, vol. 9, nr 1, 2004, p. 10.
Document prepared by	Harry Beran
Document last worked on	24 March 2012

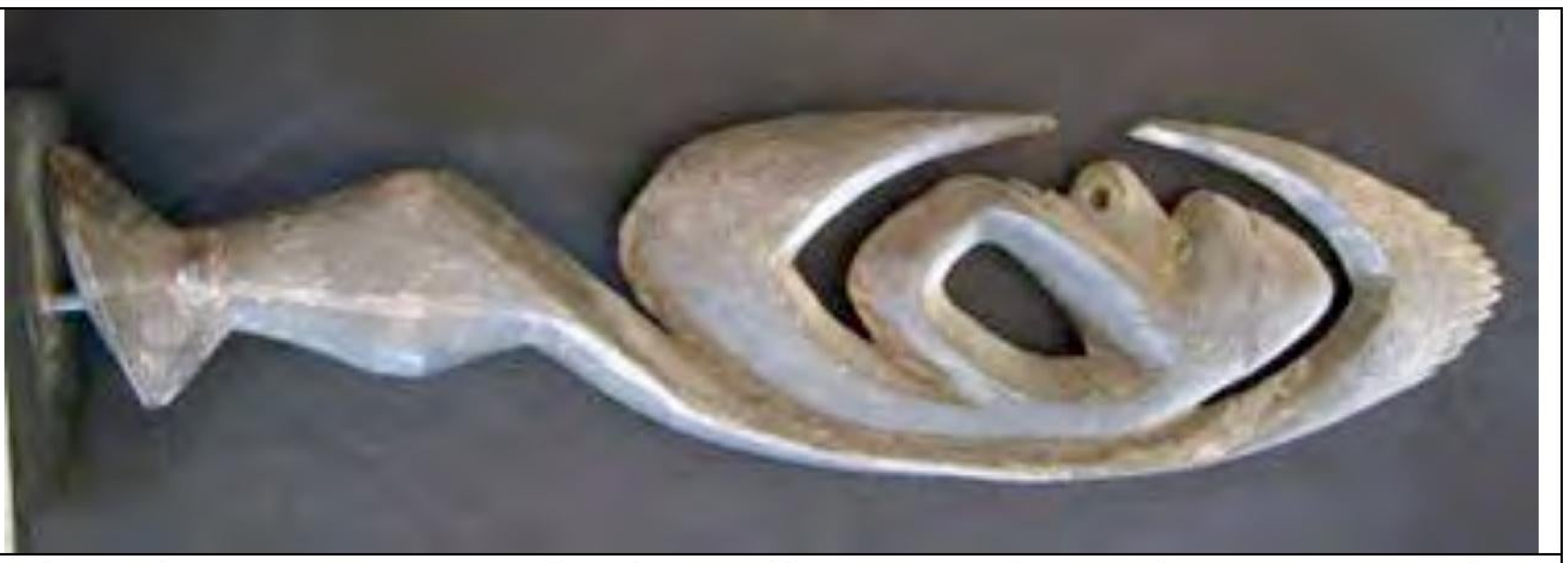
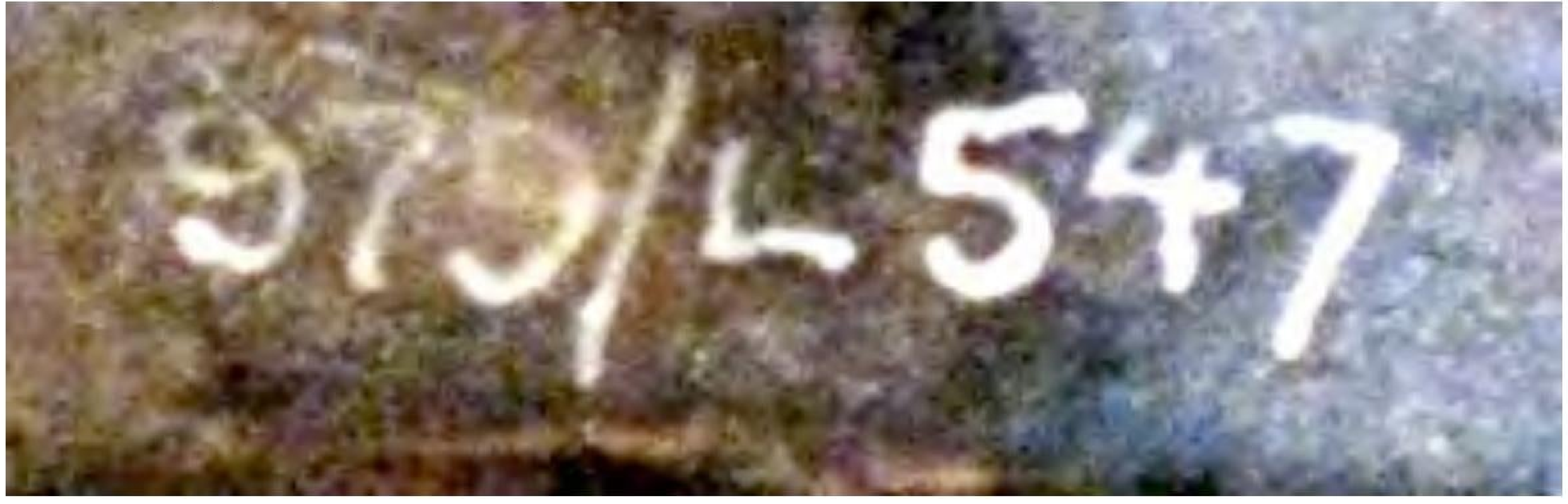
User of the inscription or label	**BEASLY COLLECTION**
Picture of the number	
Object which carries the number	Lower Sepik neckrest (possibly Manam island). 19th C.
Comments	1. The inscription Beasly 1003/A is on the leg of an old neckrest. The number does not correspond to the object listed under this number in the Harry Beasley (cf.) acquisition catalogue a copy of which is kept at the British Museum (Lucie Carreau, email 23 March 2012). There are a few people in the UK who spell their name this way. Hence it is possible that there is or was a Beasly collection. 2. Perhaps this inscription should be placed under unidentified collections as it is not known at present whether there was a Beasly Collection.
Owner of the artwork	Private collection 1 in 2012

History of the Collection	
Research questions	Is there or was there a Beasly Collection?
For further information see	
Document prepared by	Anonymous collector 1 (edited by HB; I am grateful to Lucie Carreau for her advice regarding the H.G. Beasley Collection)
Document last worked on	27 March 2012, with added comments by HB 5 June 2012

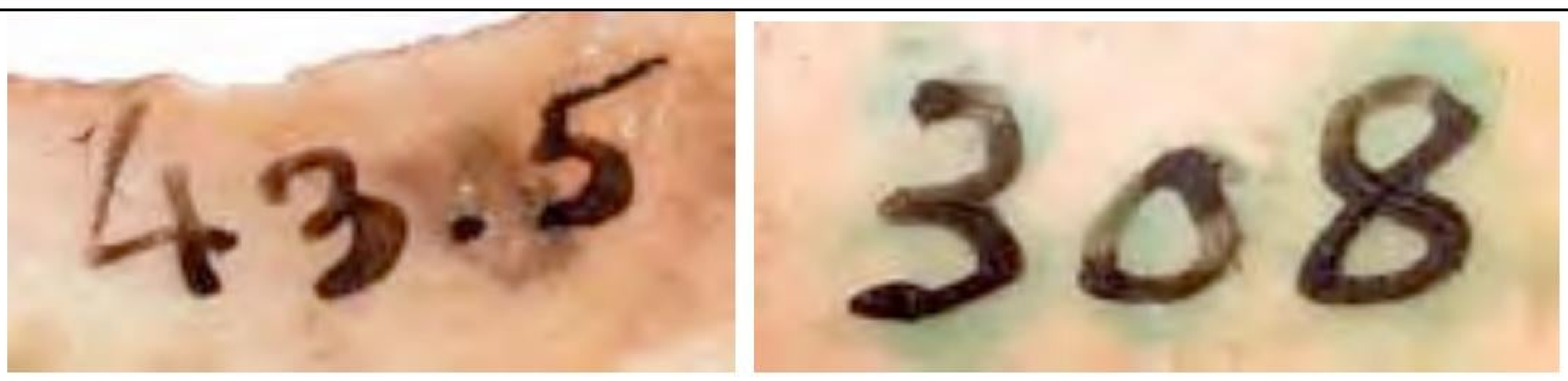
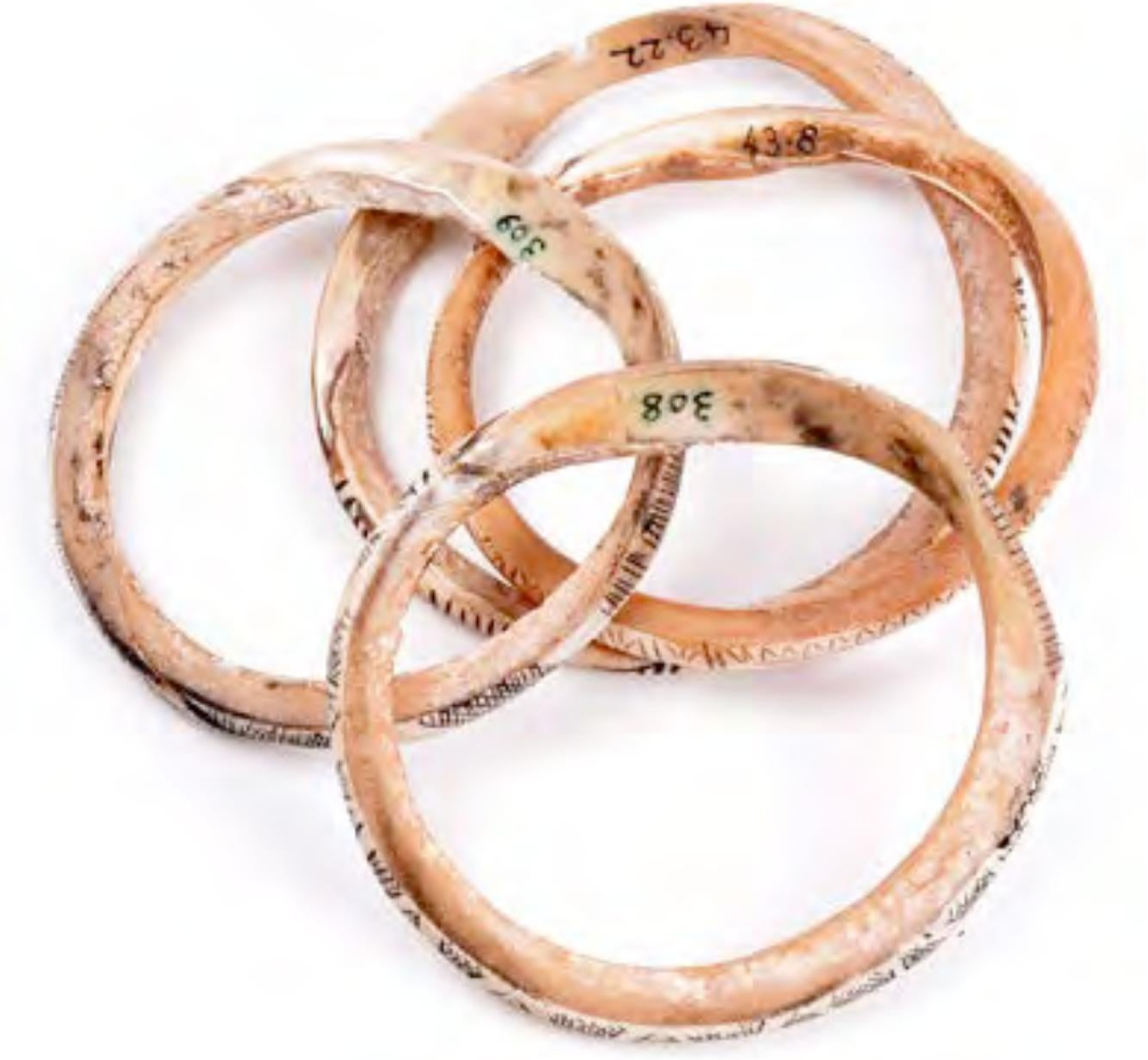
User of the inscription or label	Carnegie Museum of Natural History, Pittsburg, Pennsylvania
Picture of the number or label	
Object which carries the number or label	 Gogodala comb
Comments	1. The comb was on long-term loan to the Carnegie Museum of Natural History from 1926 to 1960 and the catalogue number was inscribed while it was there. 2. It would also be possible to title this document Frank Heald Collection (see below), but the present title seems more appropriate as objects in the hundreds of other loans to the Ethnology & Archaeology Section of the Carnegie Museum would, presumably, have similar catalogue numbers inscribed on them.

Owner of the artwork	Beard Collection, London, in 2015
History of the Collection using the number or label	Deborah Harding, Collection Manager, Anthropology, at the Carnegie Museum of Natural History, explains (email 20/4/2015) that: - L stands for loan - 759 was the 759th loan to the Section of Ethnology & Archaeology (as it was then known) and - 15 was the 15th numbered item in the collection [?comprising the 759th loan]. The lender was Frank Heald Snr, who collected the comb in 1923.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Irene Beard, Michael Hamson, and further information from Deborah Harding.
Document last worked on	20 April 2015

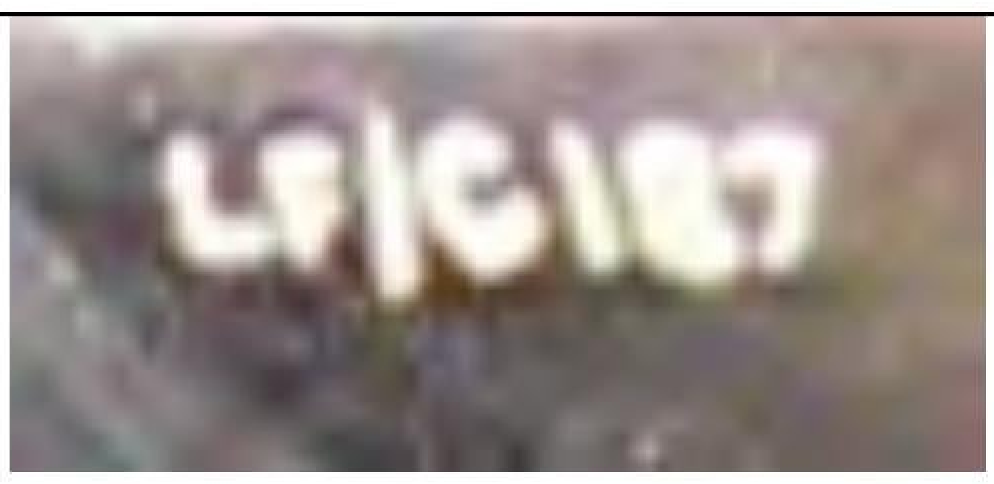
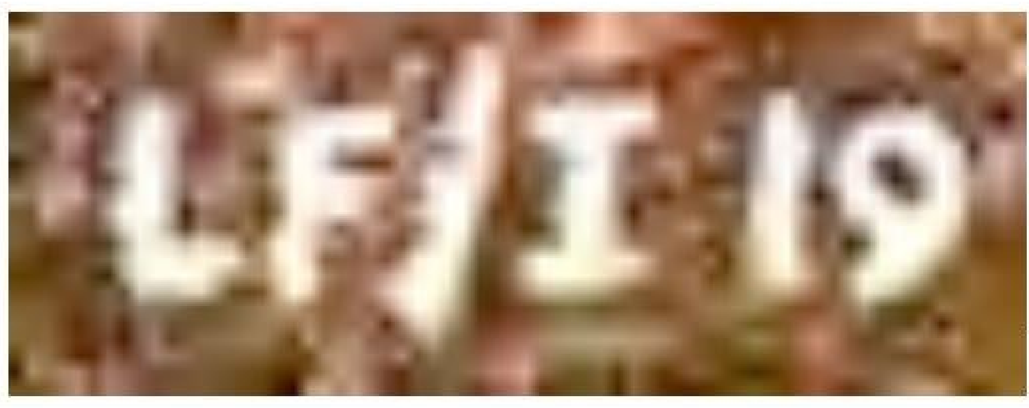
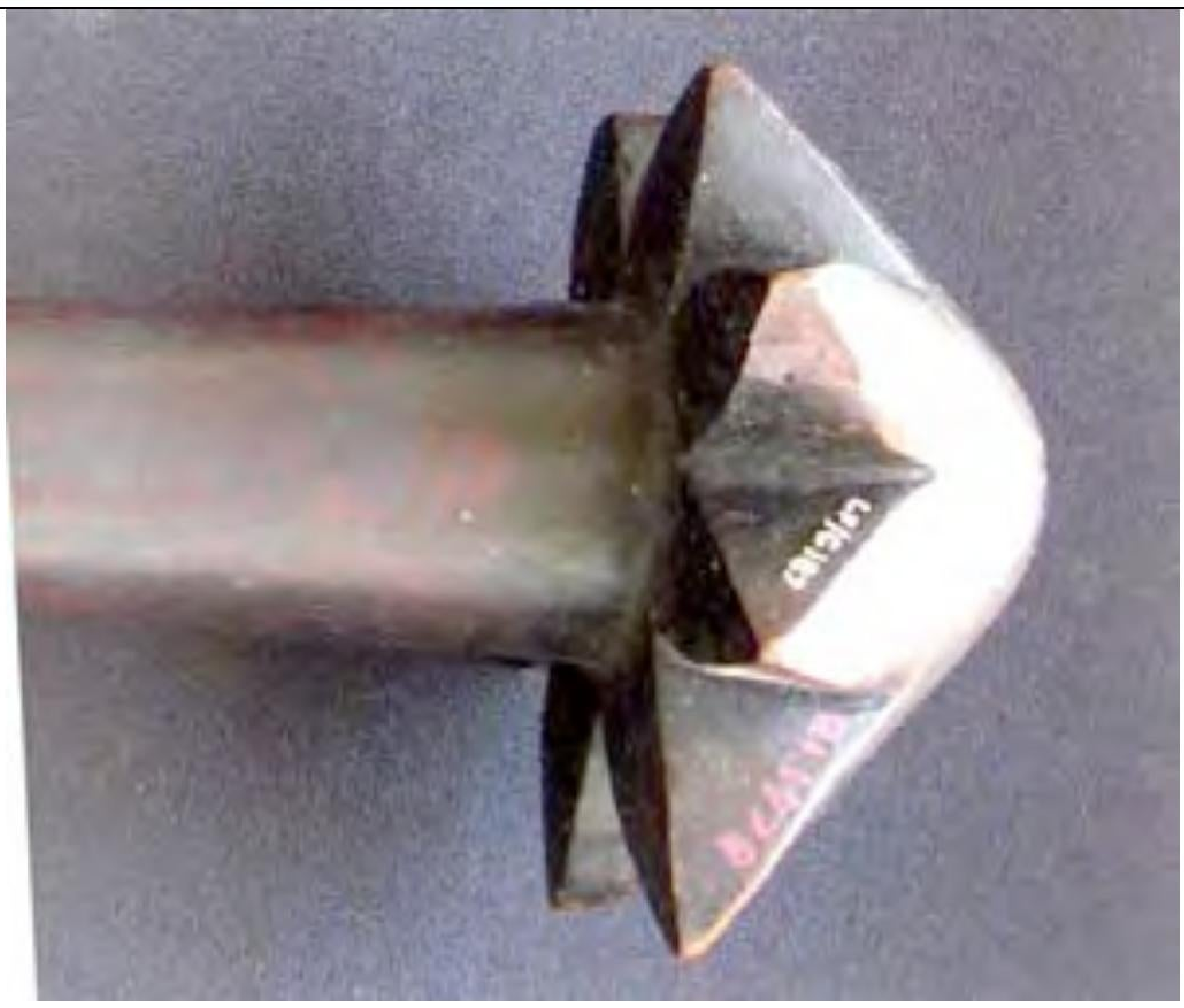
User of the inscription or label	**CHRISTENSEN FUND COLLECTION.** Put together by Allen D. and Carmen M. Christensen between the 1960s and 1990s (Sotheby's Sydney sales catalogue of 27-29/10/1996).
Picture of the number	

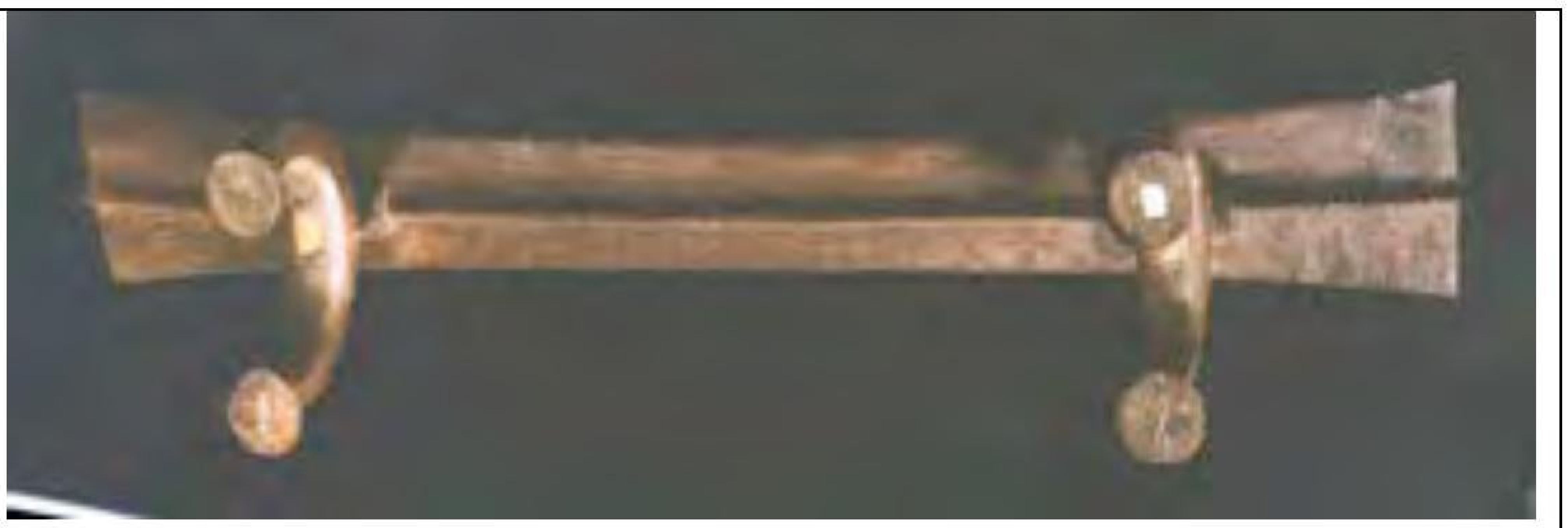
Object which carries the number	
Comments	The object is 54 cm high. Still it may have been part of lot 172 in the Sotheby's sale, 'Five small Yipwon figures' 34-51 cm, not illustrated in the catalogue.
Owner of the artwork	David Welch in 2011
History of the Collection using the number	[A large part of] the collection was sold at Sotheby's Sydney on 27-28 Oct 1996.
Research questions	The object also carries the inscribed number  Judging by the Sotheby's sales catalogue of 1996, the register of the Christensen Fund Collection may indicate the source of the piece illustrated above and identify this number.
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

User of the inscription or label	Philip J.C. Dark and Mavis Dark Collection

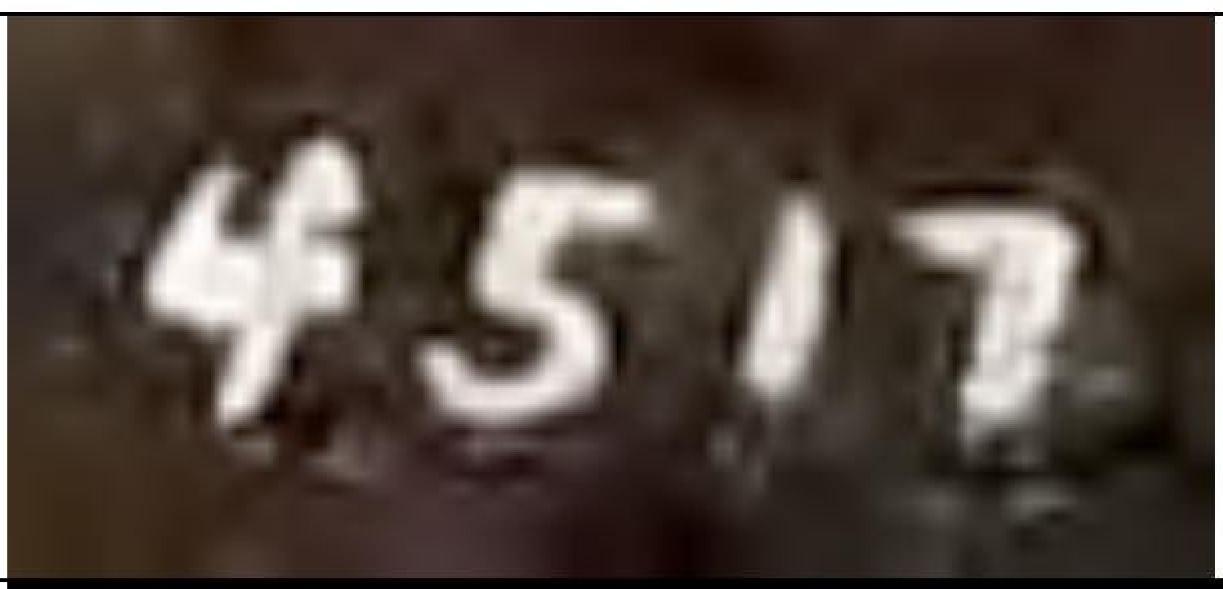
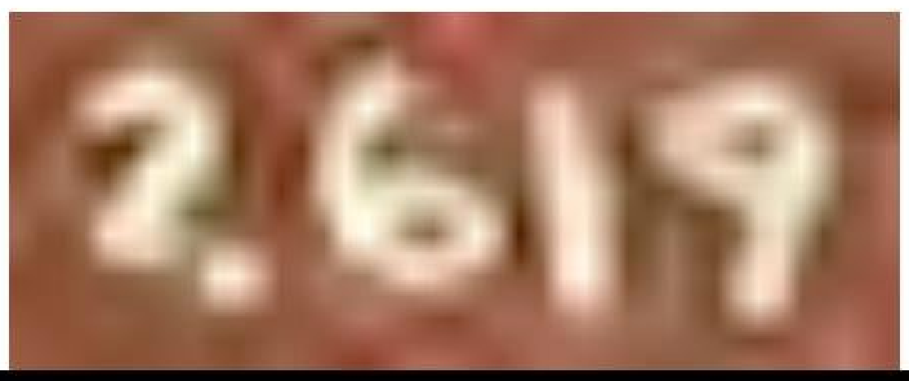
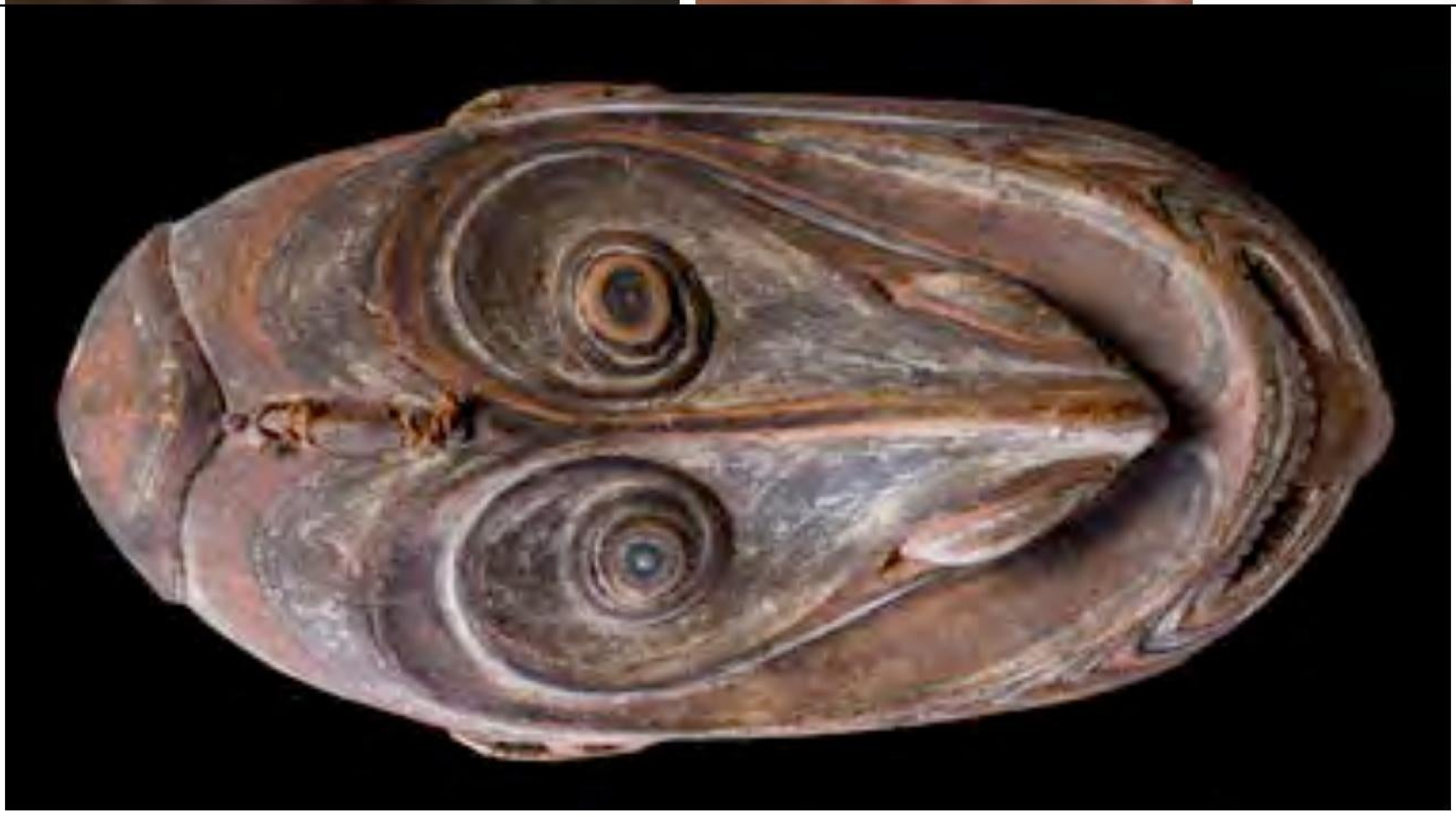
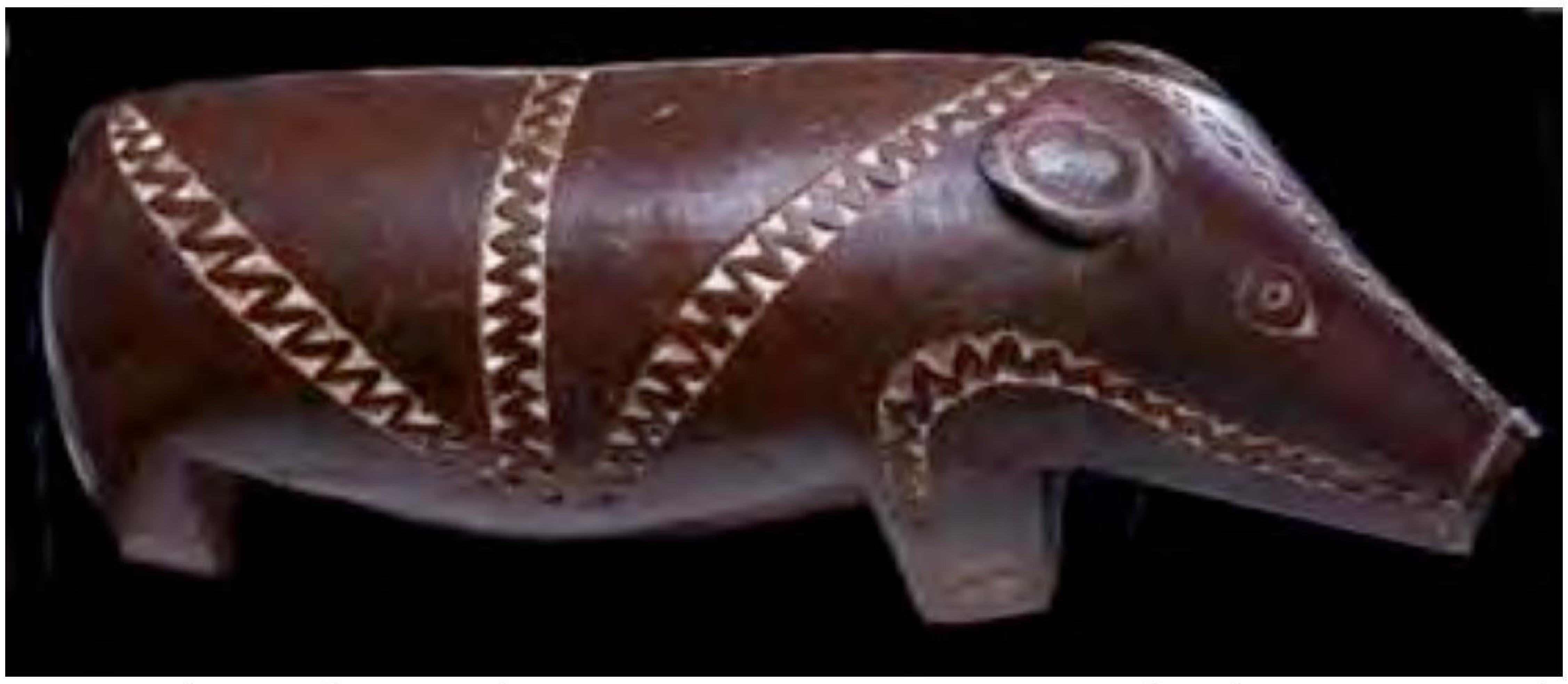
Picture of the number or label	 Other numbers inscribed on the shell rings shown below are 309, 43.8. and 43.22
Object which carries the number or label	
Comments	That the numbers were inscribed by the Darks is an assumption.
Owner of the artwork	Galerie Lemaire in March 2015
History of the Collection using the number or label	The shell rings may have been collected by the Darks during their fieldwork among the Kilenge of West New Britain in 1964, 1966-67, and 1970 (Dark 1974: 7; Dark and Dark 2009: vii). Part of the Dark Collection was sold at Woolley & Wallis, Salisbury, on 10th Feb. 2015.
Research questions	
For further information	

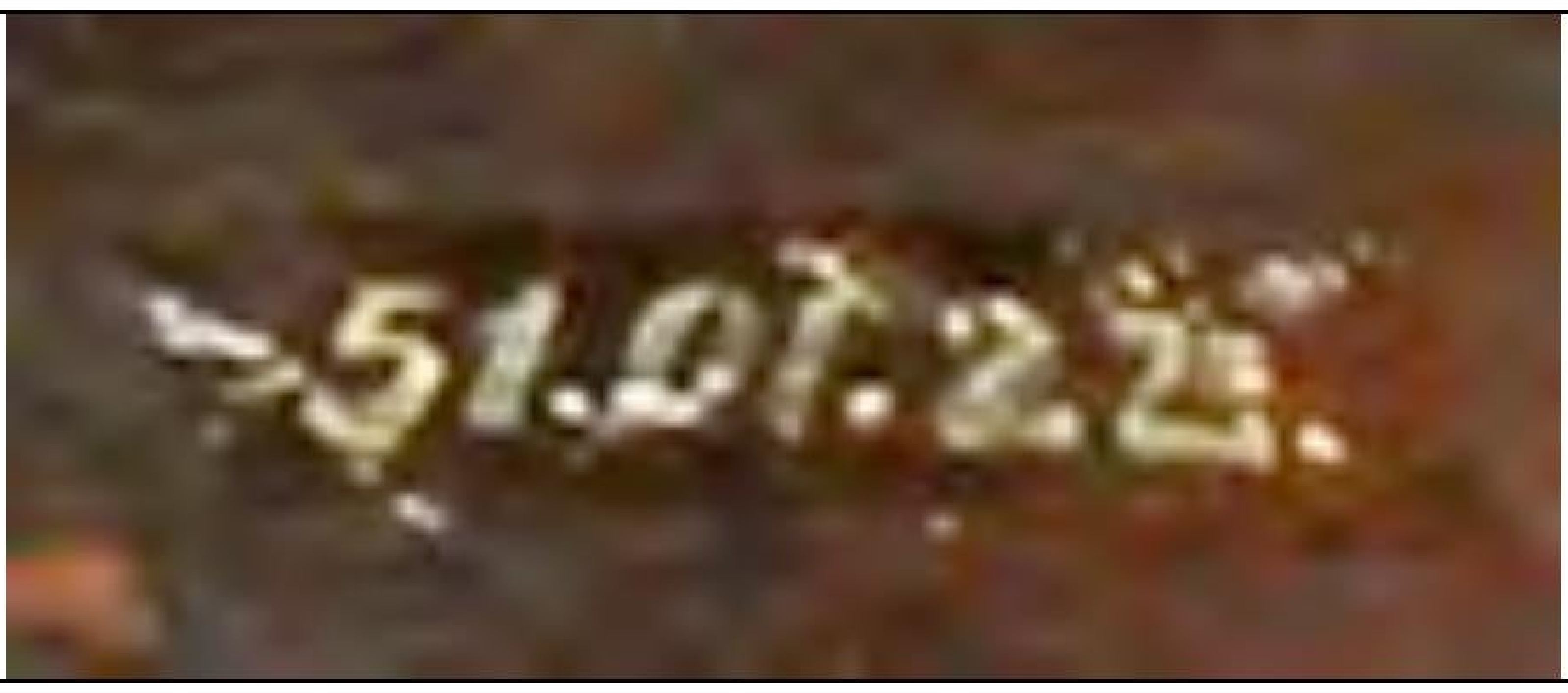
see	
Document prepared by	Harry Beran with information and photographs from Finette Lemaire.
Document last worked on	6 April 2015

User of the inscription or label	**LEO FLEISCHMANN (1928-1993), Sydney.**
Picture of the number	 LF/C 187 LF/I 19
Object which carries the number	 Vanuatu club

	 Tongan headrest. The number LF/I 19 appears on the lower leg on the left.
Comments	1. Fleischmann used a number of different prefixes for his numbers after the forward slash. They included A for axes and I for implements, including headrests and lime spatulas. C probably stands for clubs. 2. I have seen a number of objects from his collection where the LF has been scratched off. 3. The red number on the club below Fleischmann's number shows that the objects comes from the Rowlison Collection (cf.)
Owner of the artwork	I don't recall who the owner of the club was when I obtained the photograph of it. The headrest is illustrated in Meyer (2004, Item 59).
History of the Collection	The collection was formed by purchases of objects in Australia while Fleischamnn was manager of Senta Taft's Galleries Primitif in Sydney. After Fleischmann died she inherited the collection and gradually sold most of it, including at auction at Sotheby's Sydney on 4th Dec. 1994.
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012, revised 6 April 2015.

User of the inscription	Harry A. Franklin (c. 1904 – 1983) Collection

or label	
Picture of the number or label	 
Object which carries the number or label	 Gable mask from the Sepik River inscribed 4517 on the back.  Carved pig from the Massim region inscribed 2619 on the belly. The attribution of this piece to the Harry A. Franklin Collection is, at present, based only on the slight resemblance of the inscribed number to that inscribed on the gable mask. The pig has a second number inscribed on its belly: 51.01.22. This looks like an earlier inscription from an unidentified collection — see the document Unidentified inscription 51.01.22.

	
Comments	
Owner of the artwork	Michael Hamson in 2013.
History of the Collection using the number or label	Harry A. Franklin was a Los Angeles collector and tribal art dealer. The African part of his collection was sold by Sotheby's New York on 21 April 1990 (internet). His Oceanic Collection was donated to the Hood Museum of Art at Dartmouth College in 1991 (Los Angeles Times, 23 Feb 1991). In 1960 an exhibition of items from his collection was held and a catalogue issued entitled *Primitive Arts of the Sepik River New Guinea From the Collection of Mr. Harry A. Franklin Beverly Hills, California*. The numbers of the objects in the exhibition ranged from 1077 to 4574, with wide gaps in the series of numbers, and the gable mask shown above is listed as nr 4517 (Michael Hamson email, 11 Oct 2013).
Research questions	1. Find out from a member of his family or from someone at the Hood Museum whether there is a catalogue of his collection or, at least, whether other items in the Oceanic collection are also inscribed with number like those shown above. 2. This may throw light on whether the pig is indeed from the Franklin Collection. 3. Find out where the 1960 exhibition was held and who prepared the catalogue. 4. Paul Lewis (email 15 Oct. 2013) advises that no inventory numbers are mentioned in the sales catalogue of the African collection other than a few by owners previous to Franklin. 5. Did Franklin inscribe numbers only on objects that went into his private collection or also on those intended for sale? AJPM has piece ex Franklin (he has inventory card) without inscribed number. Does the inventory card have a number?

For further information see	
Document prepared by	Harry Beran with photographs and information from Michael Hamson.
Document last worked on	13 Oct 2013.

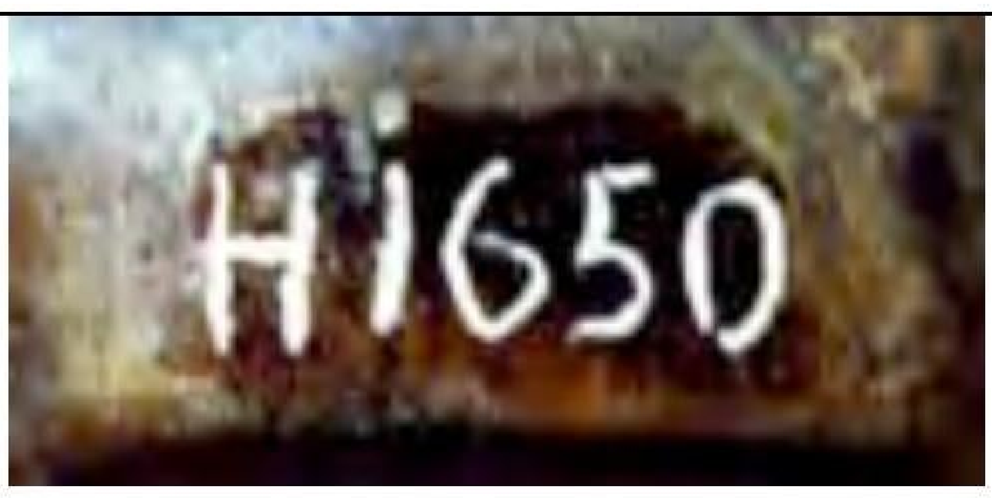
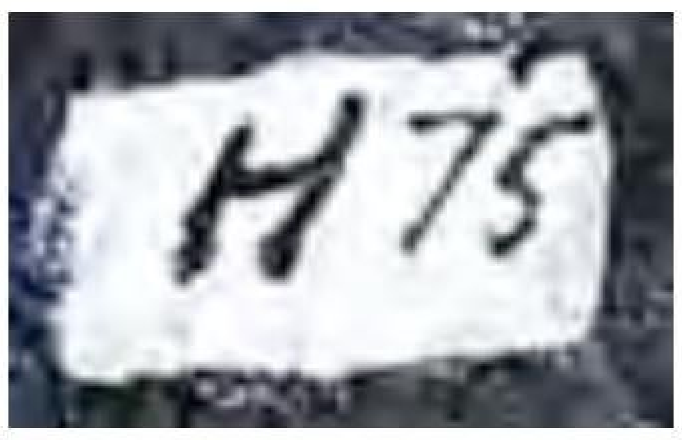
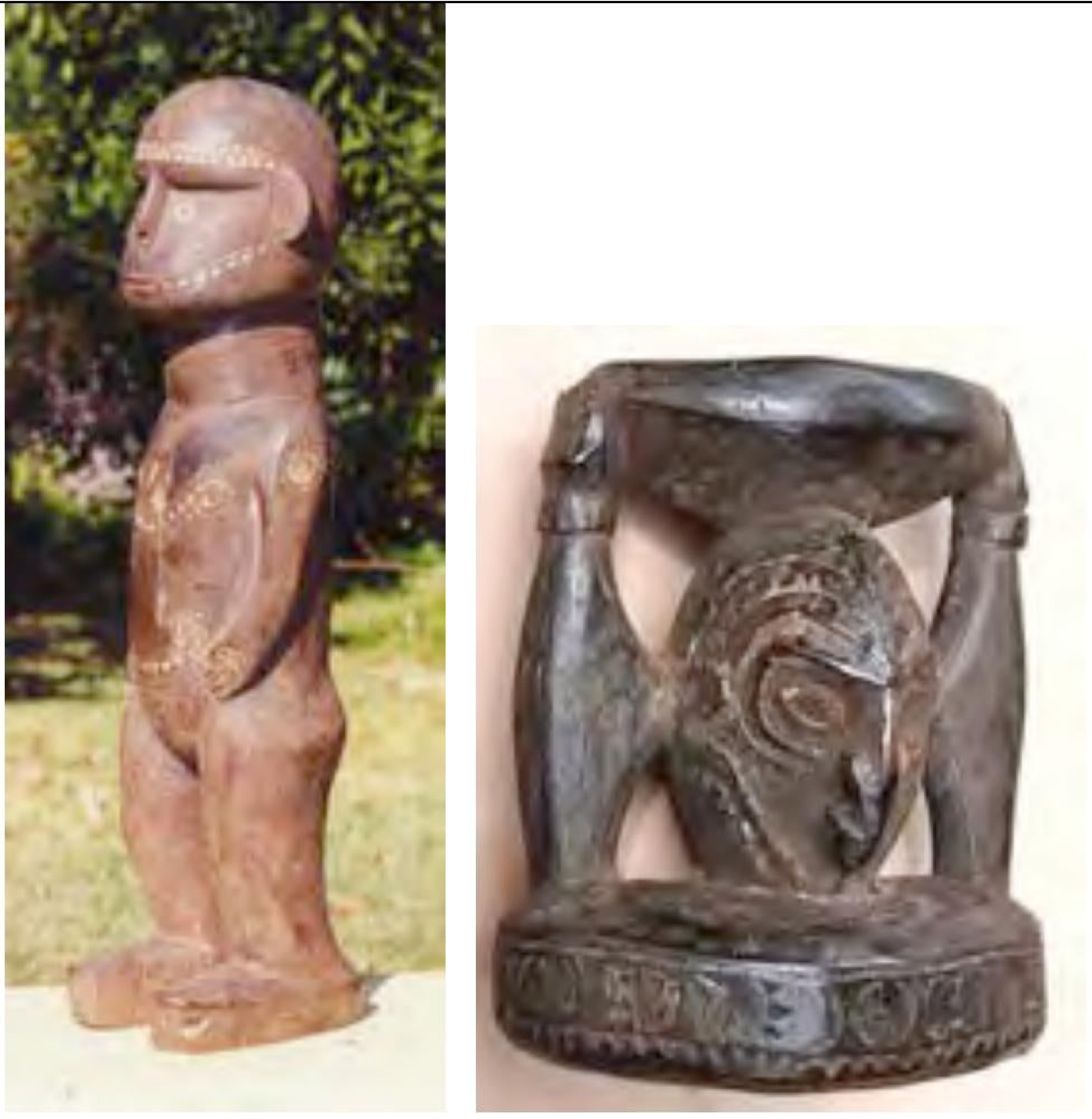
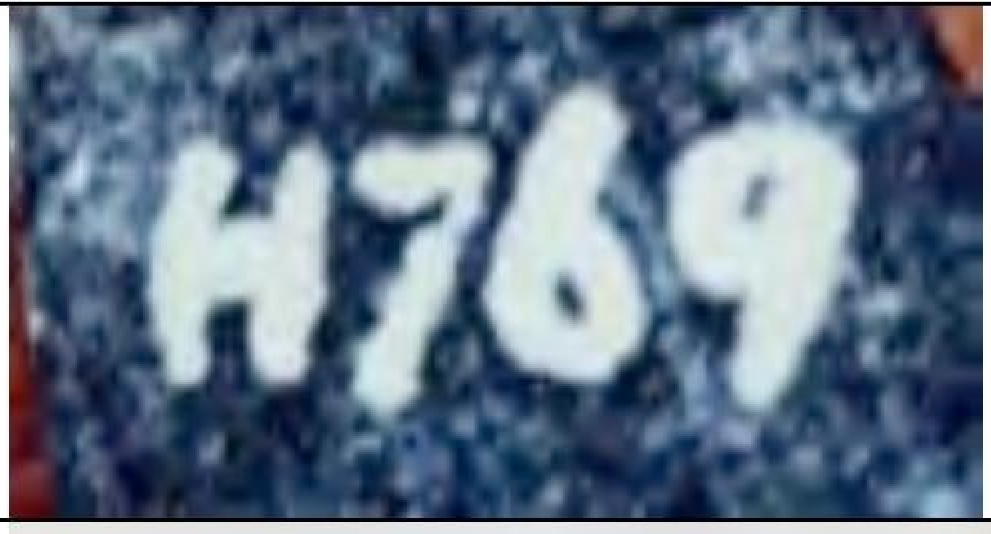
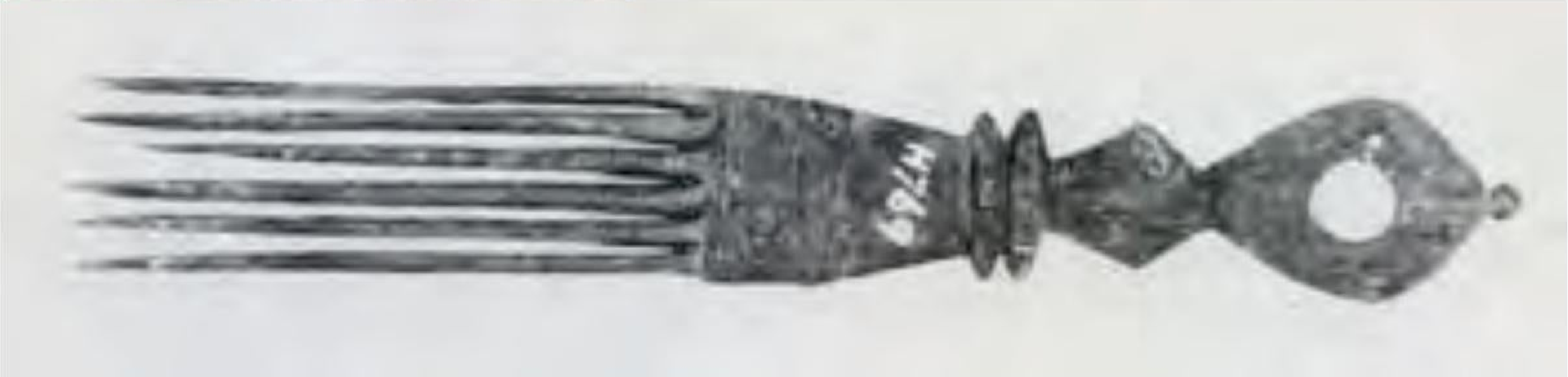
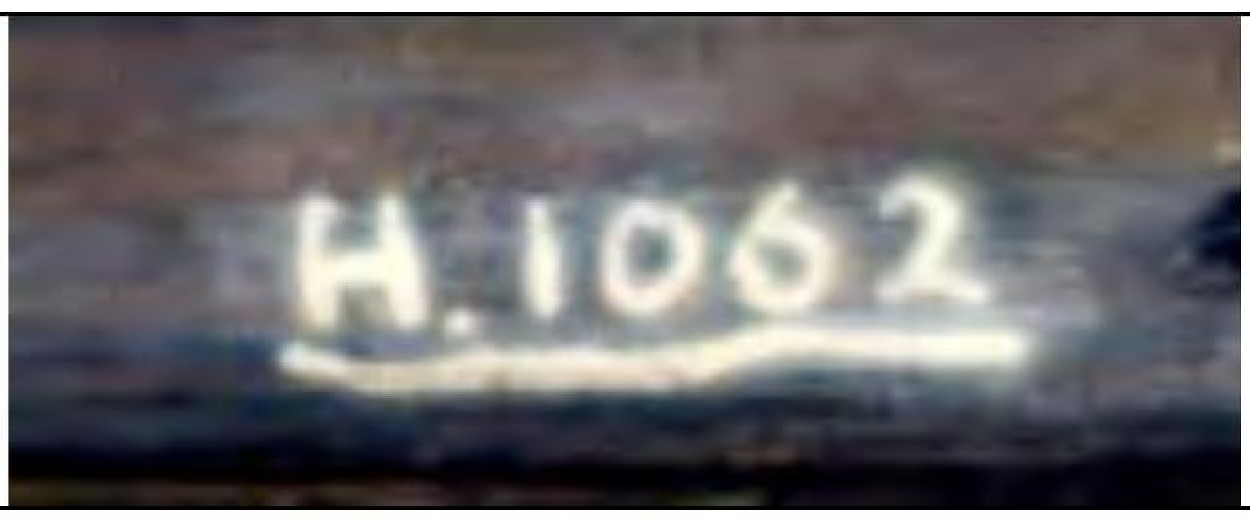
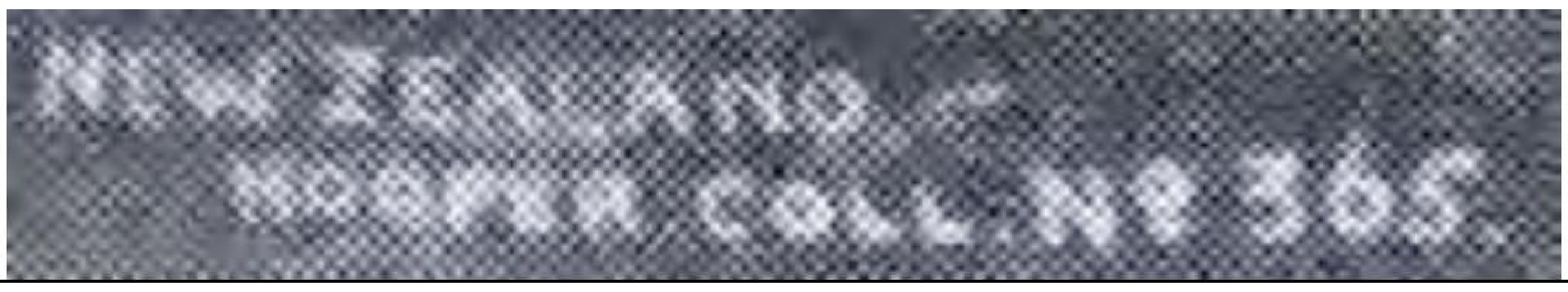
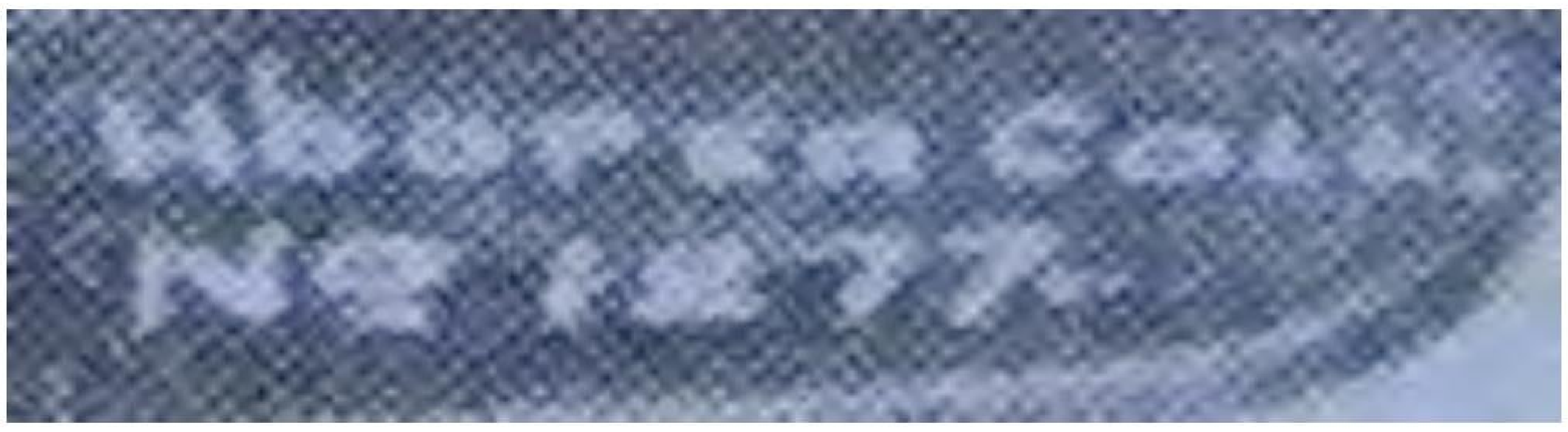
User of the inscription or label	**PETER HALLINAN**, Australia
Picture of the number	 Number on Massim figure  Number on a Sepik River mortar
Object which carries the number	 On the left. A Massim standing female figure, inscribed H1650, published in Beran (1996,

	plate 77). Collected by Hallinan on Normanby Island. On the right. Sepik River mortar, inscribed H75.
Comments	Peter Hallinan lives in Australia and was active as a dealer and collector of Oceanic art from the 1960s to the 1990s. He inscribed numbers only on objects that went into his private collection, not those intended for sale. His inscribed numbers are similar to those of the Holt Collection (cf.) They differ from those of the Hooper Collection (cf.), inscribed when the book on the Hooper Collection was being prepared, in not having a full stop between the H and the number. At least some of the Hooper numbers are also underlined. Hallinan placed his numbers as discreetly as possible. There is also a document ‘Unidentified Collection H 991’ which illustrates two objects with H numbers (H 991 and H 57), which are not from the Peter Hallinan Collection.
Owner of the artwork	The Massim figure: John and Marcia Friede (Jolika) Collection in 2012. The Sepik River mortar: Eric and Evarne Coote Collection, Australia, in 2012.
History of the Collection	Hallinan formed a large collection of Oceanic art, mostly by field collecting, which was dispersed in the 1990s. Some objects were sold privately, others via Sotheby’s London on 7. Dec. 1992 and Sotheby’s Sydney in 28. Nov. 1993. He has a complete register of the collection with acquisition information.
Research questions	
For further information see	The two Sotheby’s catalogues mentioned above.
Document prepared by	Harry Beran, with information and photographs from Eric Coote. Thanks to Peter Hallinan for checking an earlier version of this document).
Document last worked on	13 Oct. 2013.

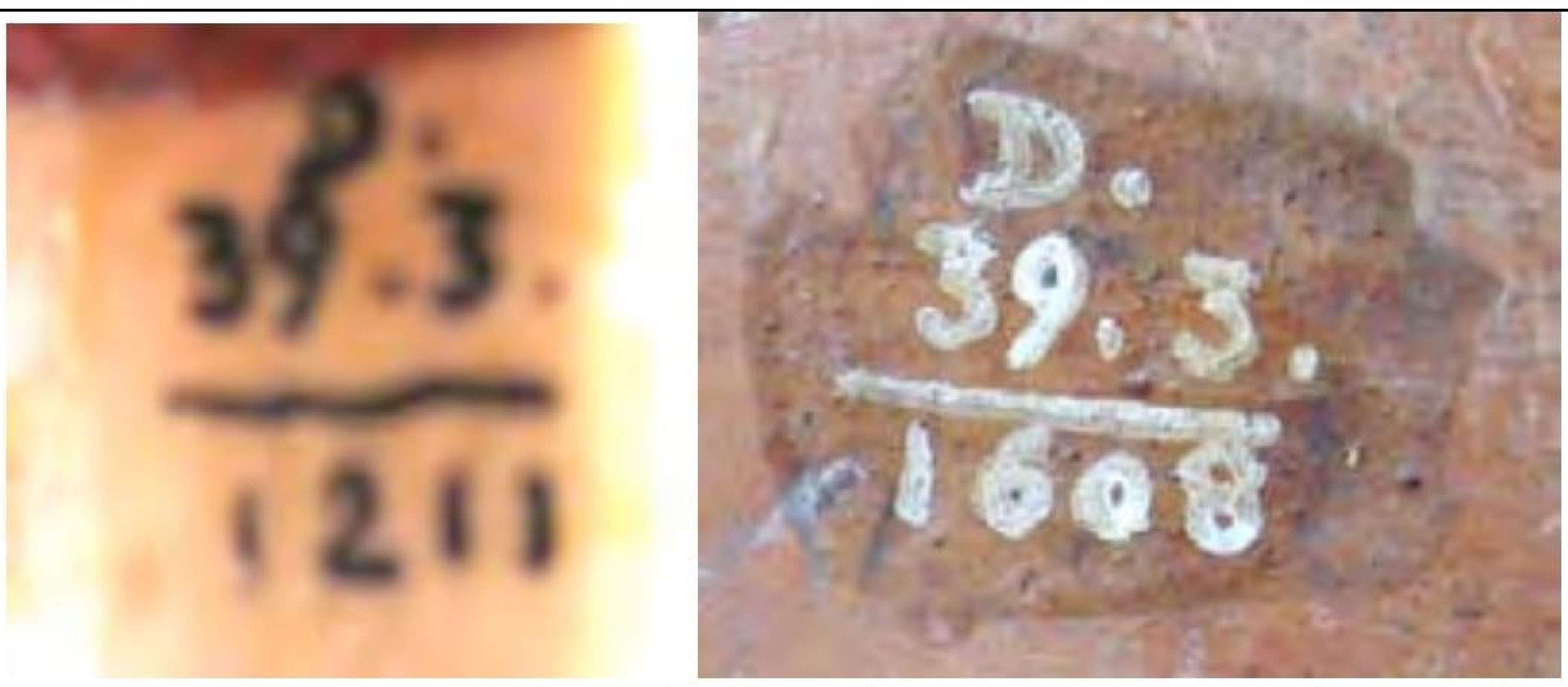
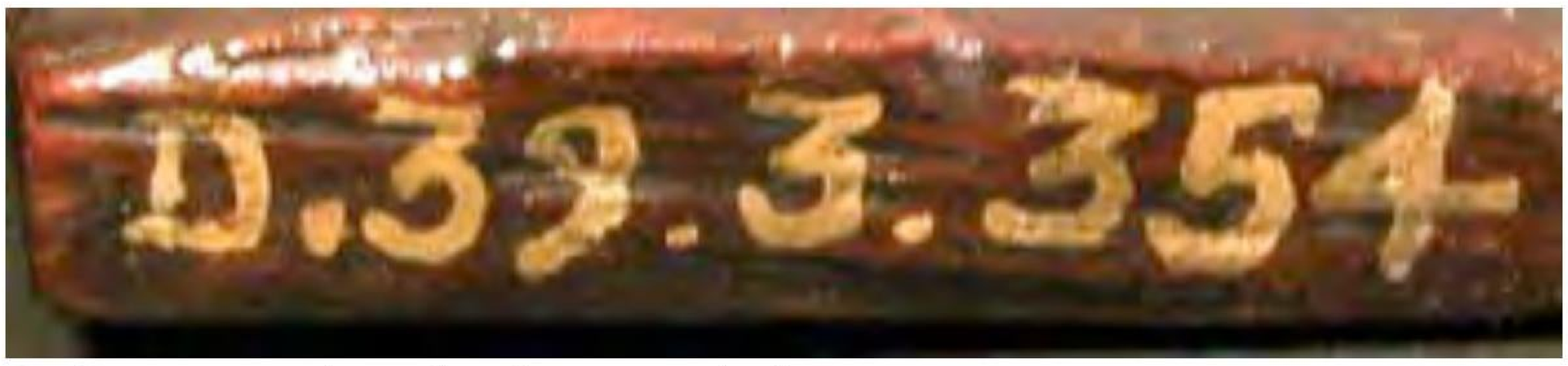
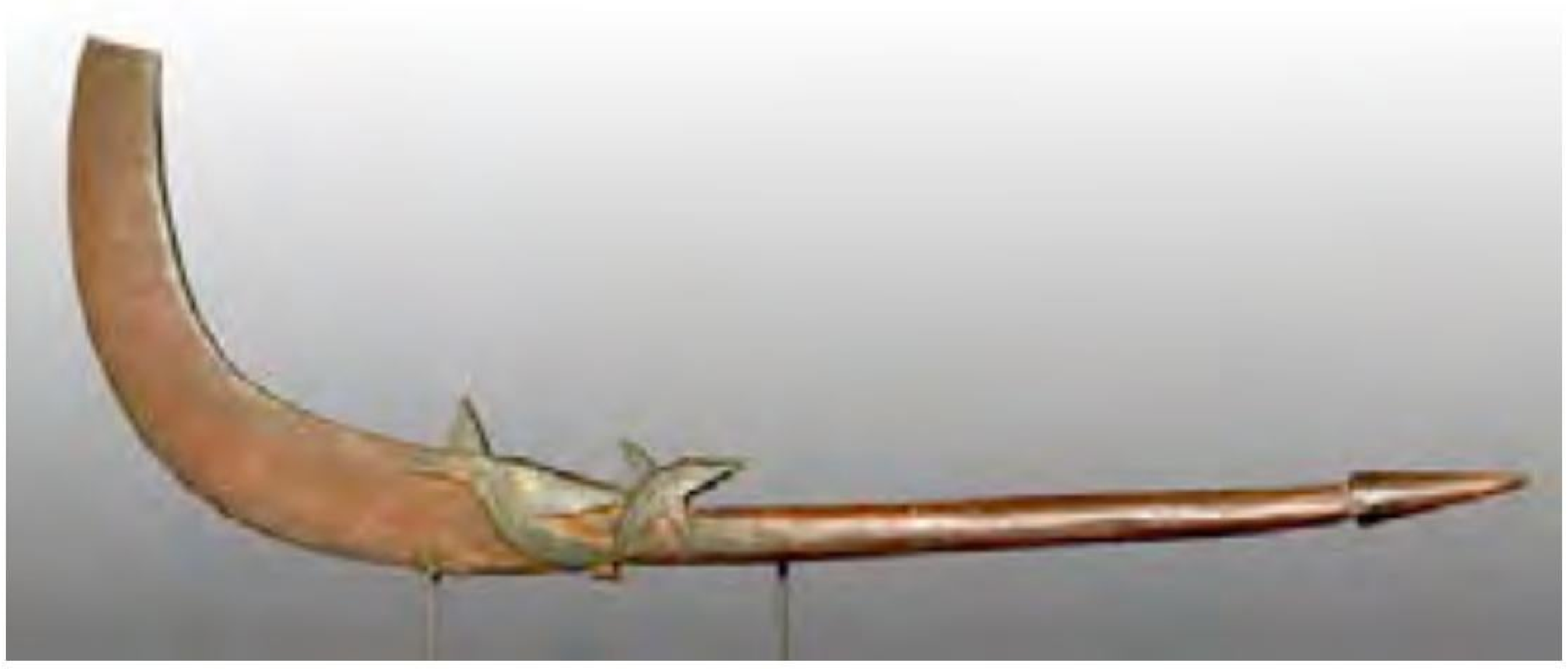
User of the inscription or label	**HOLT COLLECTION.** According to the ‘Collector’s Foreword’ by Holt in the Sotheby’s Sydney sales catalogue of 1983, he was active in the 1910s
Picture of the number	
Object which carries the number	
Comments	1. The inscribed numbers are similar to those of Peter Hallinan (cf). They differ from those of the Hooper Collection (cf.), inscribed when the book on the Hooper Collection was being prepared, in not having a full stop between the H and the number. At least some of the Hooper numbers are also underlined. 2. Another object with an H number (H991), but not from the Peter Hallinan Collection, appears in the document ‘Unidentified Collection H991’. The history of this object is not known. It may be from the Holt Collection or from a third collection using numbers in the style of the Hallinan and Holt collections.
Owner of the artwork	
History of the Collection using the inscription	The Holt Collection of Australian Aboriginal and Melanesian art was sold by Sotheby’s Sydney on 13th October 1983 with an illustrated catalogue. It consisted mostly of Aboriginal art but included the present comb and another, from the Papuan Gulf, inscribed H770, both are illustrated in the catalogue.
Research questions	Who was Holt and when did he form his collection. Robert Bleakley probably knows.
For further information see	Oceanic Art Society Newsletter Vol. 2, Issue 5, 1997, p. 10.
Document prepared	Harry Beran

by	
Document last worked on	18 July 2012

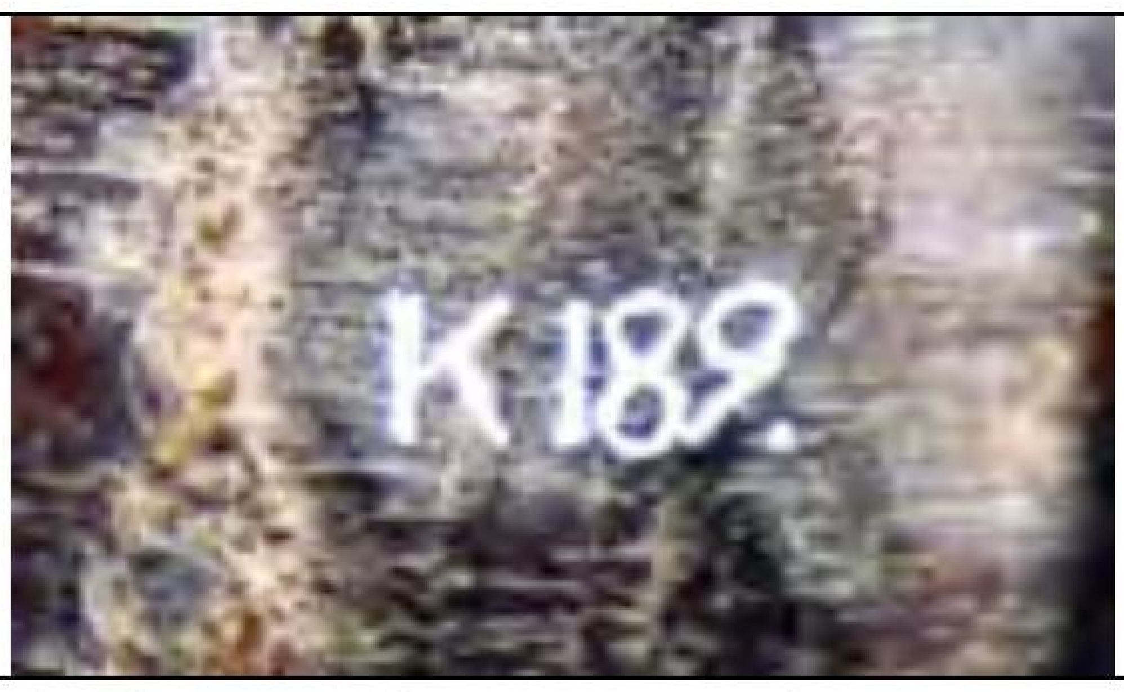
User of the inscription or label	JAMES T. HOOPER COLLECTION, UK.
Picture of the number	 H.1062
Object which carries the number	A Massim spear, part of lot 31 in the sale of Melanesian and Polynesia Art from the Hooper Collection at Christie's, London, June 19th, 1979.
Comments	1. The registration numbers of the Hooper Collection differ from those of the Hallinan and Holt collections in having a full stop between the H and the number and being underlined. 2. Numbers in the style shown above were inscribed on objects when Steven Phelps (now Hooper) was commissioned to write a book on the Hooper Collection (Phelps 1976) after James Hooper's death and they correspond to the catalogue numbers published in this book. Objects given or traded away by Hooper before then do not carry these numbers. 3. Numbers like that shown above have to be distinguished from those James Hooper inscribed on some objects himself; two examples are shown below. (I am grateful to Hermione Waterfield for mentioning this distinction to me (cf. Waterfield and King (2006: 120-21).  NEW ZEALAND — HOOPER COLL. Nº 365.

	Inscription by James Hooper on a Maori hand club. After Phelps (1976: 57, Plate 25). The new catalogue number in the book is 204.  Inscription by James Hooper on a Northwest Coast raven rattle. After Phelps (1976: 311, Plate 179). The new catalogue number in the book is 1453.
Owner of the artwork	Harry Beran Collection, sold to Leo Fleischmann in the ?1980s
History of the Collection using the numner	The Hooper Collection was dispersed in the 1970s by auction. [?Most of] the Oceanic collection was sold at Christie's London on June 19th, 1979.
Research questions	
For further information see	- Oceanic Art Society Newsletter Vol. 2, Issue 5, 1997, p. 10. - Phelps (1976) - Waterfield and King (2006: 110-121)
Document prepared by	Harry Beran
Document last worked on	19 April 2012

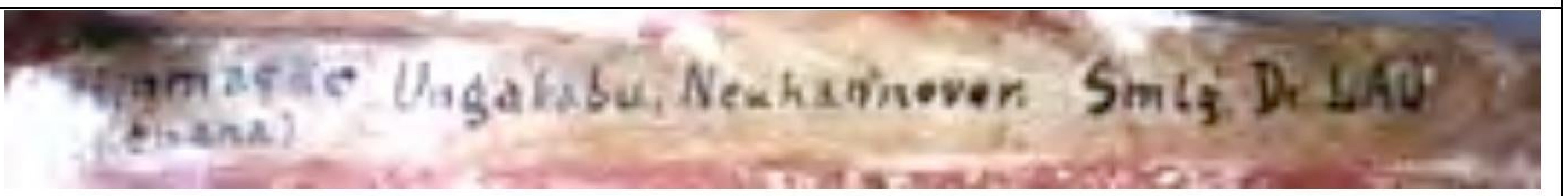
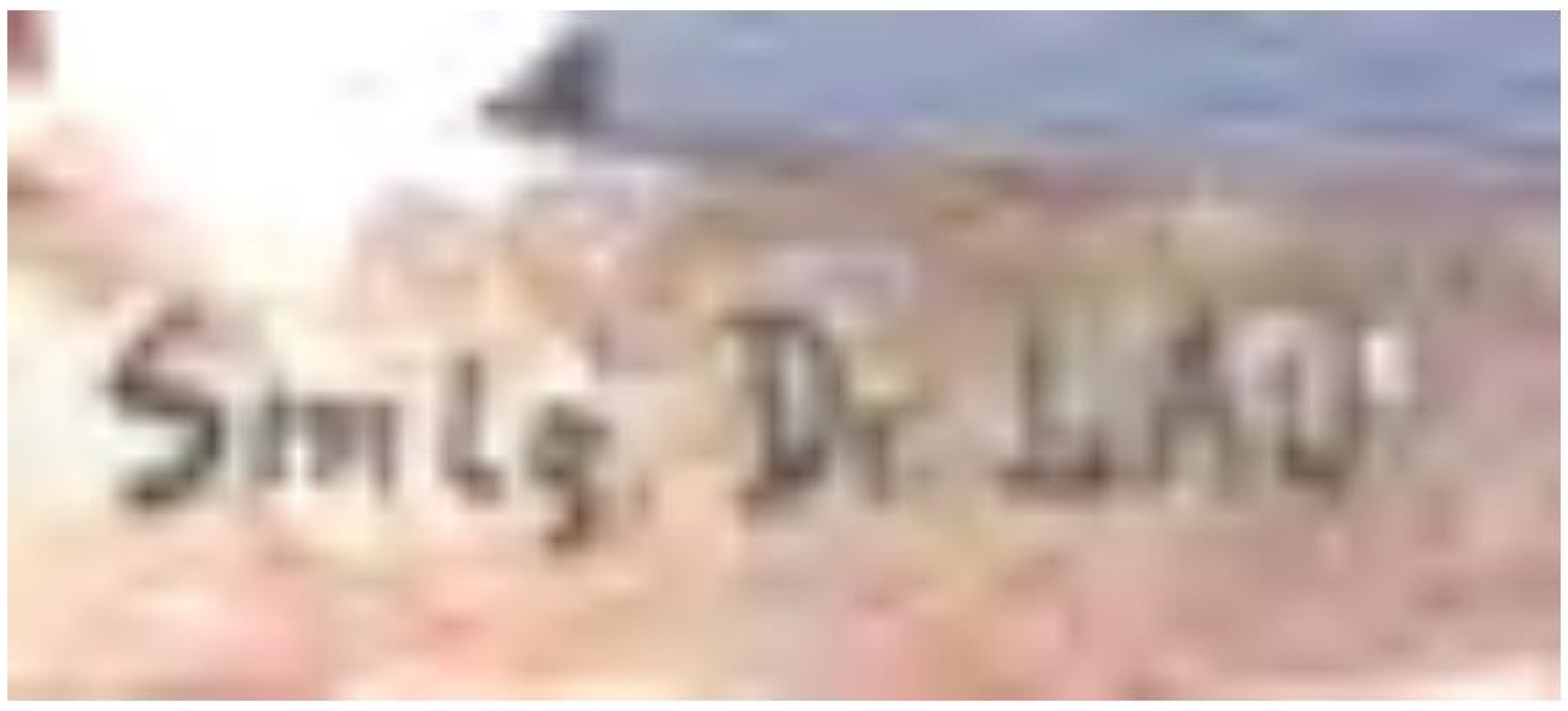
User of the inscription or label	*KORRIGANE* EXPEDITION COLLECTION

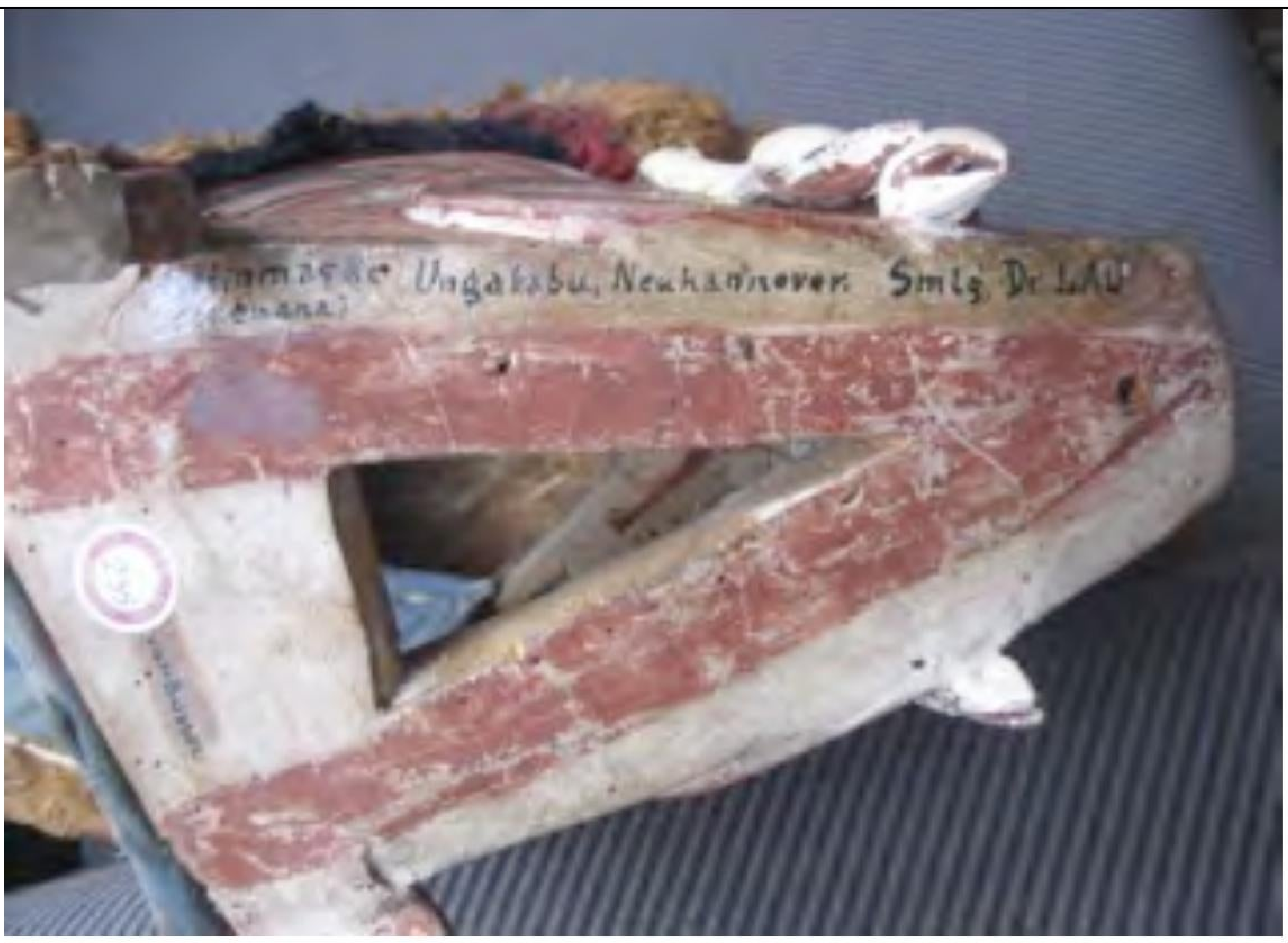
Picture of the number	 Inscriptions on a Solom Islands ring and Sepik spoon.  Solomon Islands dance club
Object which carries the number	Solomon Islands ring and Sepik spoon: D. 39.3/1211 and 1608.  Solomon Islands dance club D.39.3.354.
Comments	1. 39.3 stand for March 1939 (at which date many *Korrigane* objects were deposited at the Musée de l'Homme in Paris). Numbers are in white or black paint, according to the background. 2. Three more *Korrigane* registration numbers are illustrated in Meyer (2004: items 25 and 26) and Meyer (2012, item 23). 3. As Meyer (2012, item 22) notes, some *Korrigane* objects don't carry catalogue numbers because they were not deposited at the Musée de l'Homme.
Owner of the artworks	D.39.3/1608 and 1211: Private collection 1 in 2012. D.39.3.354: Franck Marcelin in 2012.
History of the	Many of the objects of the *Korrigane* expedition were sold at auction in 1961 (Collection Océanienne du

Collection using the inscription	Voyage de la Korrigane, Hôtel Drouot, Paris, December 4th & 5th), then again in 1989 and in 2010.
Research questions	
For further information see	*Le voyage de la Korrigane dans les mers du sud*, by C. Coiffier, 2002. According to the sales catalogue of Sotheby's New York, May 16, 2013, the *Korrigane* collection comprised 2800 objects, Monique de Ganay, one of the travellers on *La Korrigane*, made a 'scientific index' of the collection made on the voyage and Charles van den Broek, another of the travellers, wrote a book on the voyage. Presumably Coiffier's book has further details on this.
Document prepared by	Anonymous collector 1 with additions by HB.
Document last worked on	27 May 2013.

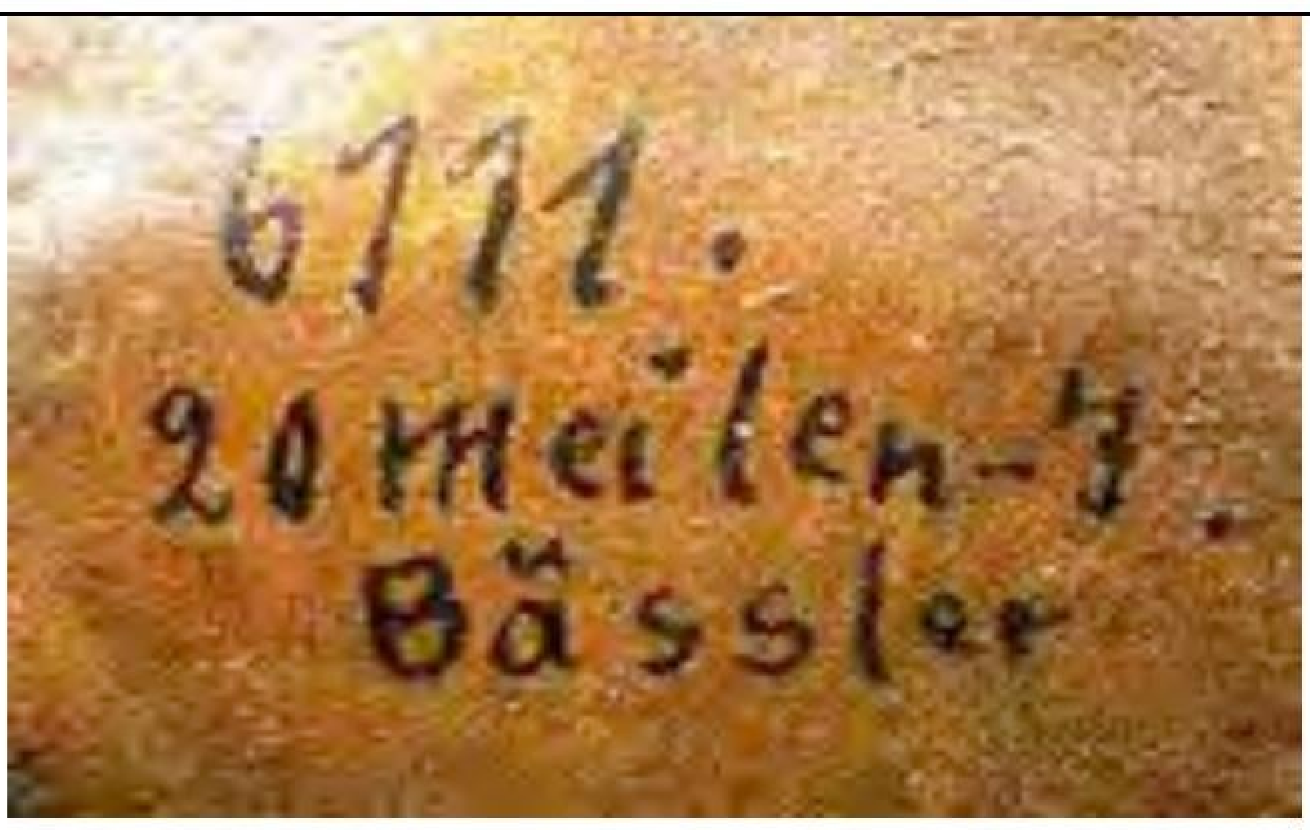
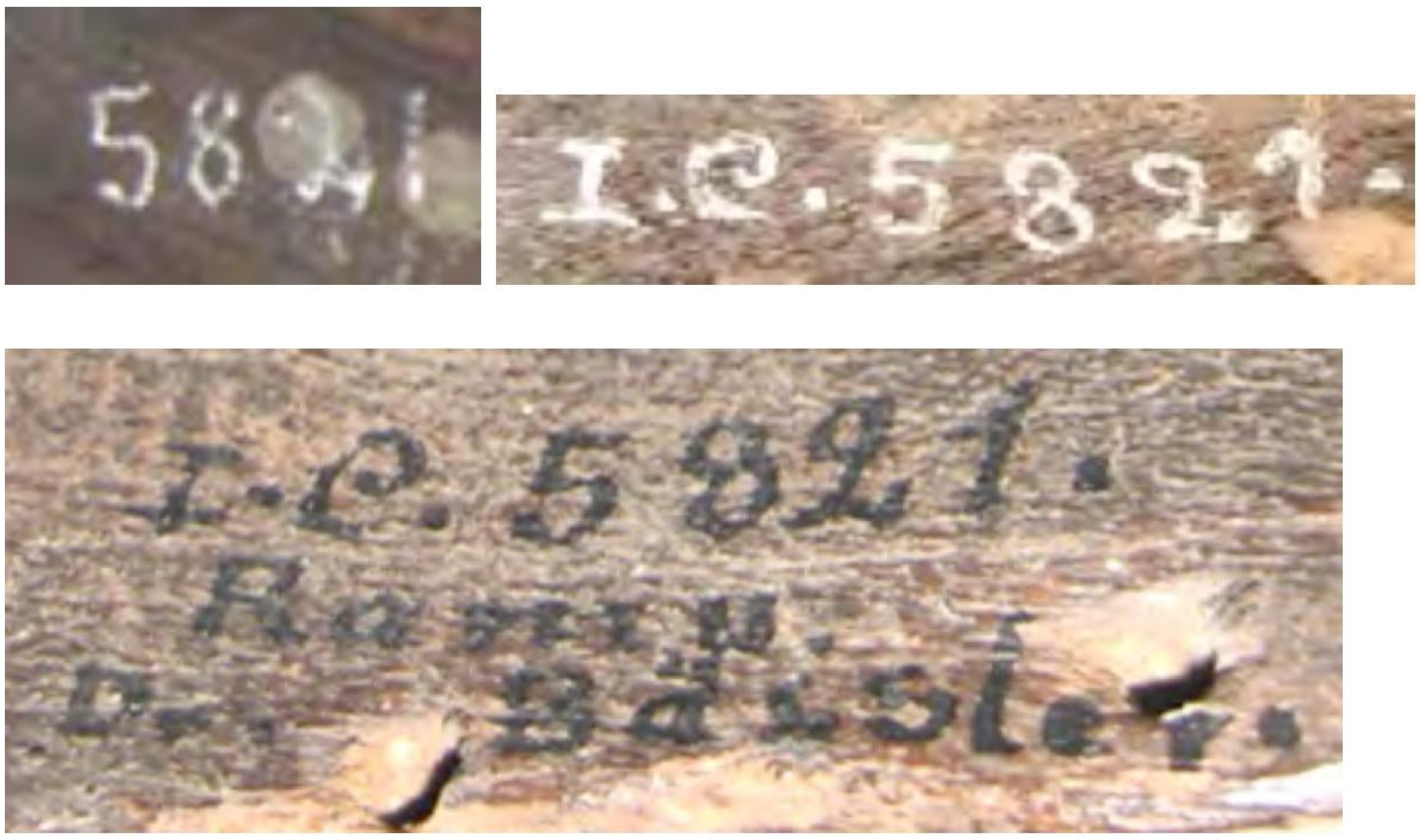
User of the inscription or label	**GRAEME KRAKE**, an Australian collector active in the 1990s
Picture of the number	
Object which carries the number	A ?New Guinea adze
Comments	A number of objects with these numbers were sold in Sydney at Lawson's and Sotheby's in the 1990s. I am grateful to Graeme Krake for permission to publish his collection numbers. The numbers are written in white on dark objects, black on light-coloured ones.
Owner of the	

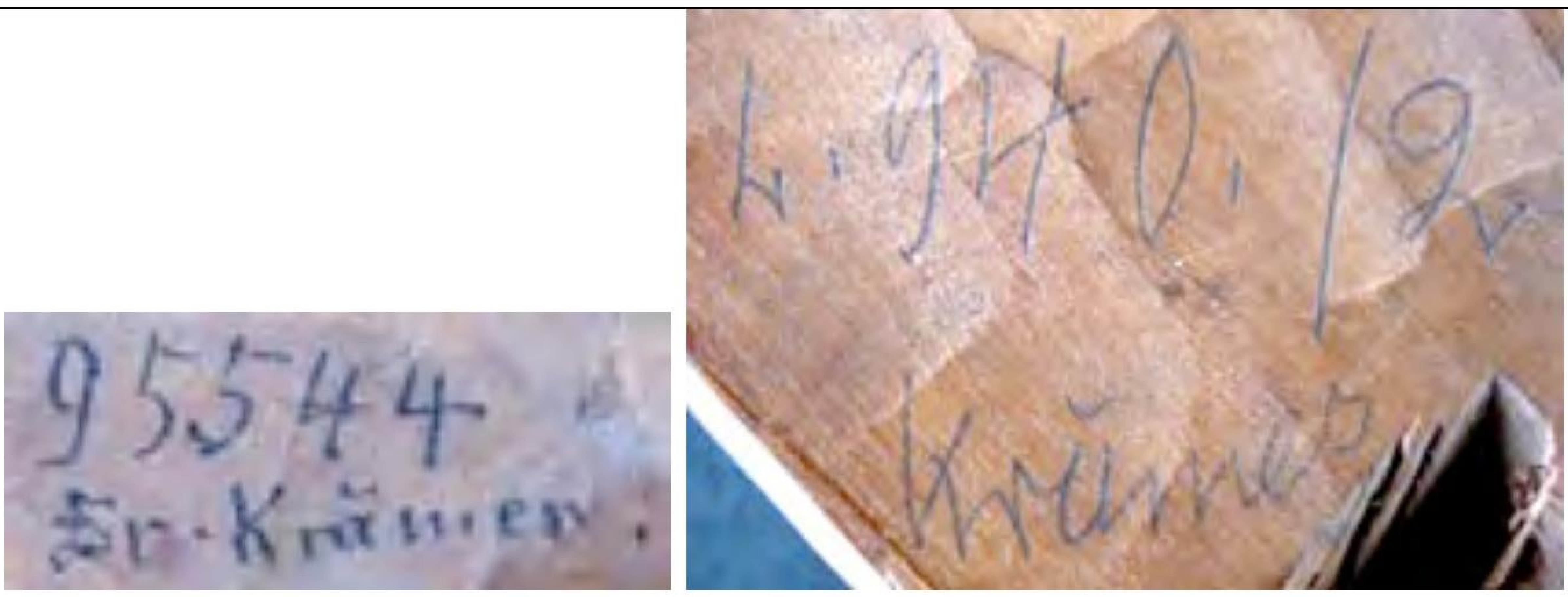
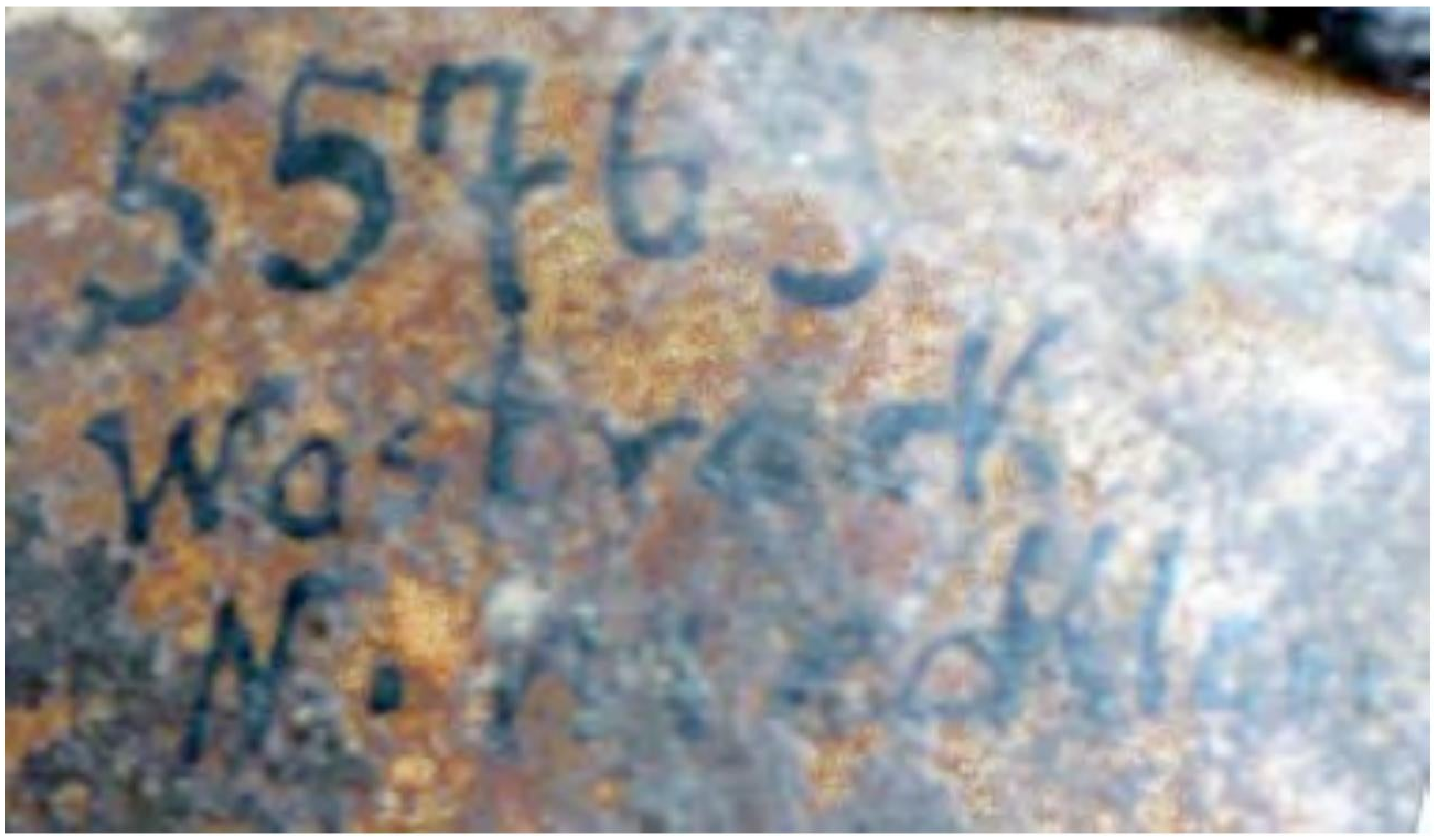
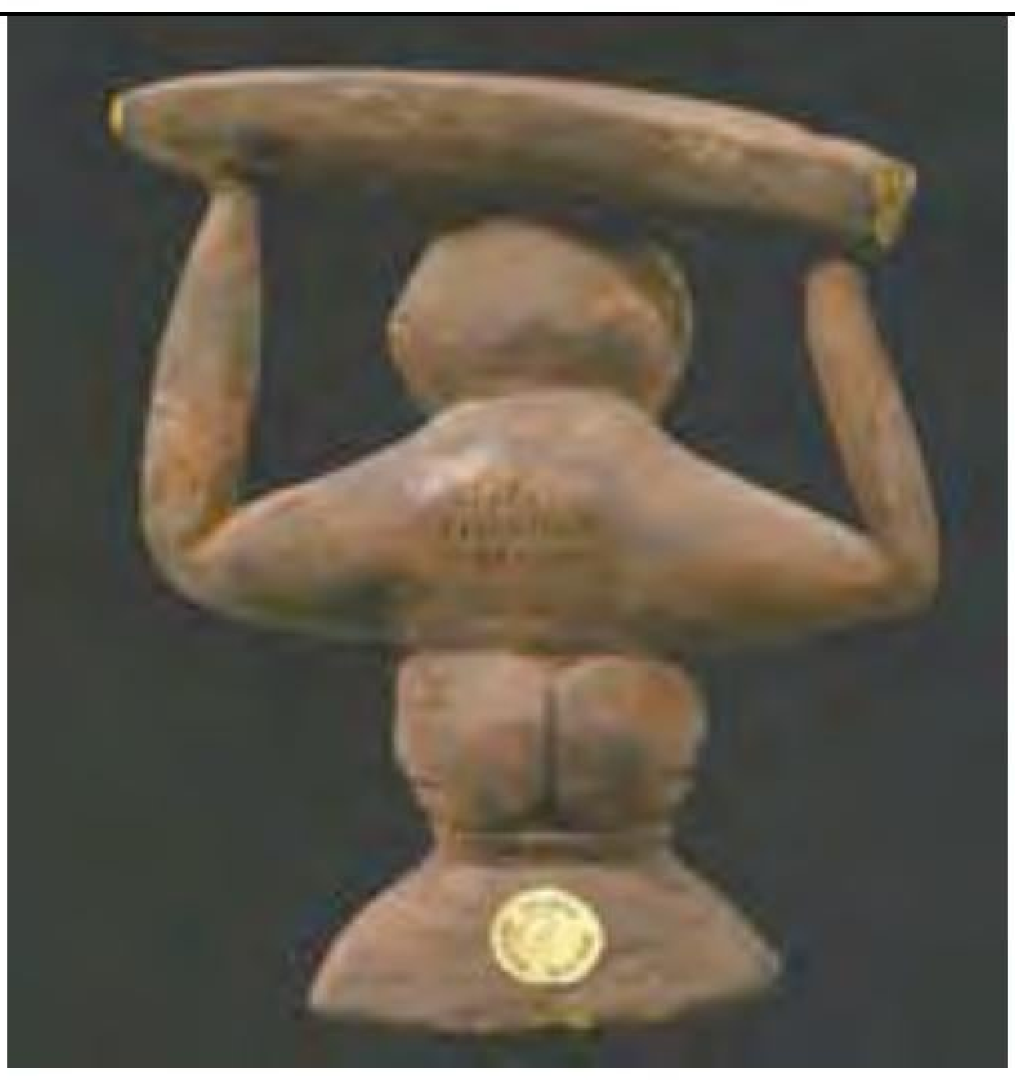
artwork	
History of the Collection using the inscription	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

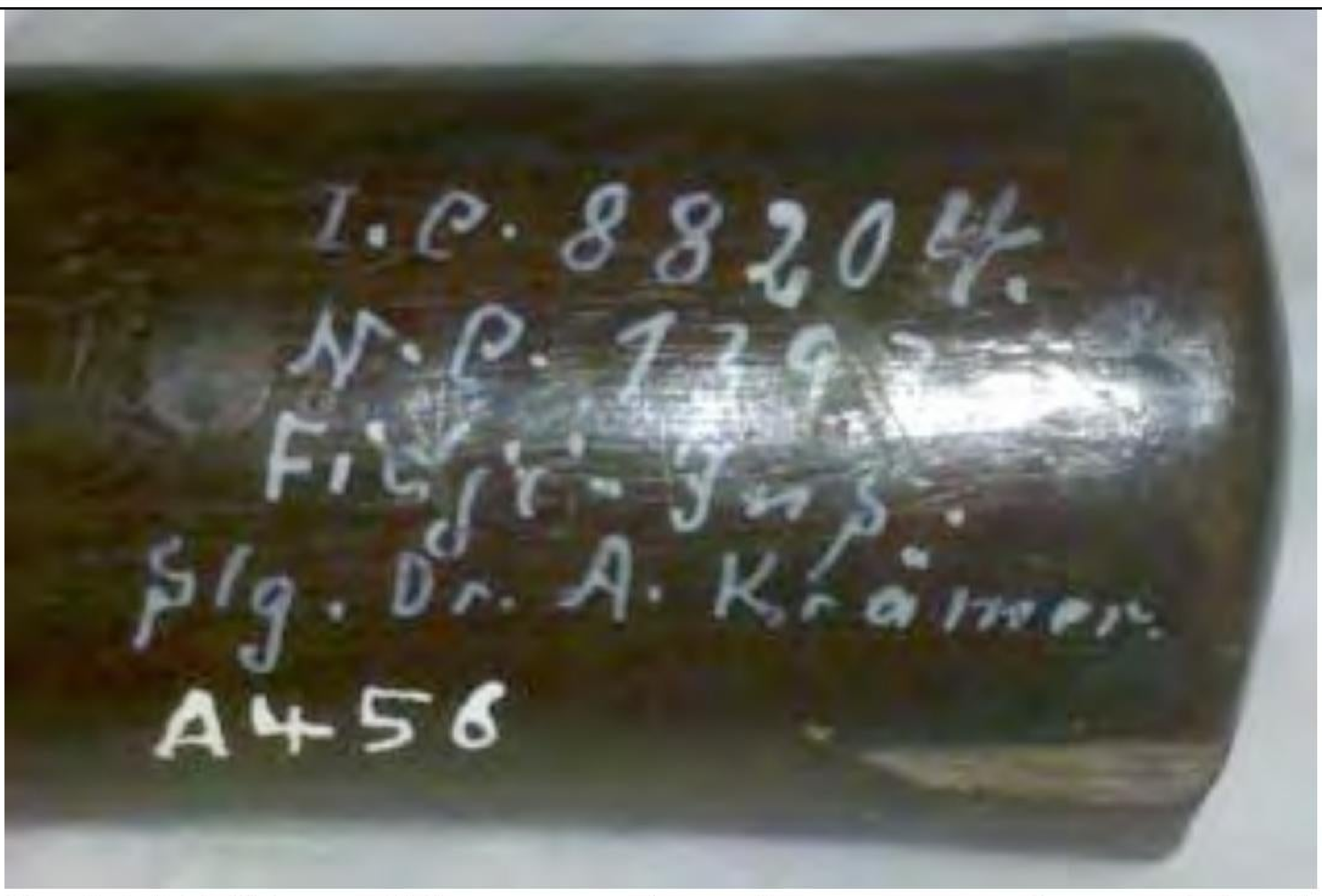
User of the inscription or label	**Dr Lauterbach Collection**
Picture of the number or label	  The inscription reads: ‘Helmmaske Ungafabu, Neuhannover. Smlg Dr Lau’ (Helmet mask Ungafabu, Lavongai, Cllctn [that is, collection] Dr Lau[terbach]). Lavongai is a large island in New Ireland Province.

Object which carries the number	
Comments	Loed van Bussel comments that Lauterbach wrote the origin of the piece and his name (abbreviated) on every object in his collection.
Owner of the artwork	Van Bussel Collection (Z 245).
History of the Collection using the number or label	According to van Bussel, Lauterbach's collection was bought by Lemaire, Amsterdam, and sold to what is now the Wereld Museum (World Museum), Rotterdam.
Research questions	- What is Lauterbach's first name - Anthony Meyer has shown me a short publication by a Dr Lau about his collection of tribal art but I have lost the bibliographical information about it. - Is the collector's name Lau or Lauterbach? The publication which appears to be written by him gives his name as Dr Lau and apparently he wrote his name as 'Dr Lau' on pieces in his collection.
For further information see	
Document prepared by	Harry Beran with information and a photograph (IMG_6445) supplied by Loed van Bussel
Document	Oct 9, 2012

last worked on	

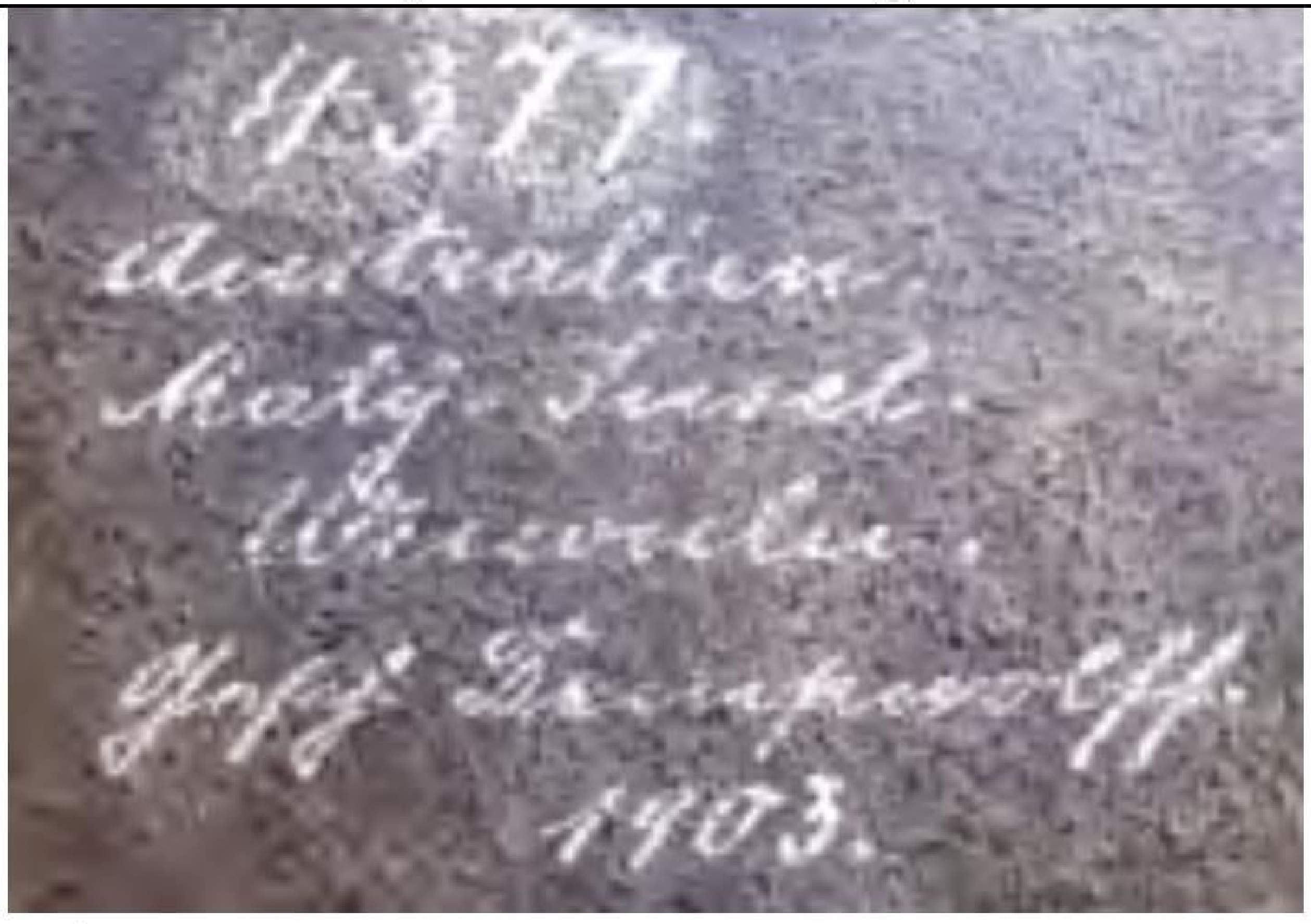
User of the inscription or label	**LINDEN-MUSEUM, STUTTGART**
Picture of the number	 1. This inscription appears on the back of the figure on the headrest shown below (the change in colour is due to photoshopping). The inscription I. C. 6111 appears on the foot of the piece but no photograph of this inscription is available at present. 2. For the inscription I.C. 88204 see the photograph of a Fiji beater shown below.  3. Three inscriptions on a Ramu River mask, the most extensive reading ‘D.C. 5821. Ramu. Dr Bässler’

	 4. Both inscriptions appear on a New Ireland frieze. That on the left is ‘95544 Dr. Krämer’, that on the right L.940./2 Krämer’.  5. The inscription reads ‘55763 Wostrack N M????’ (perhaps N[eu] Mecklenburg, the German name for New Ireland).
Object which carries the number	 1. The headrest inscribed I.C. 6111

	 2. A Fiji [?tapa] beater showing a number with the I.C. prefix.. 3. Mask inscribed ‘I.C. 5821. Ramu. Dr Bässler’. Sold at Sotheby’s New York, May 11th, 2012, Lot 216. 4. The New Ireland frieze with the inscribed numbers 95544 and L.940./2. 5. I don’t have a photo of the New Ireland skull, Nr 55763.
Comments	1. Ingrid Heermann (email April 2012) has confirmed that there are objects in the Linden-Museum with an L prefix, such as the example shown (L.940./2), cf. the

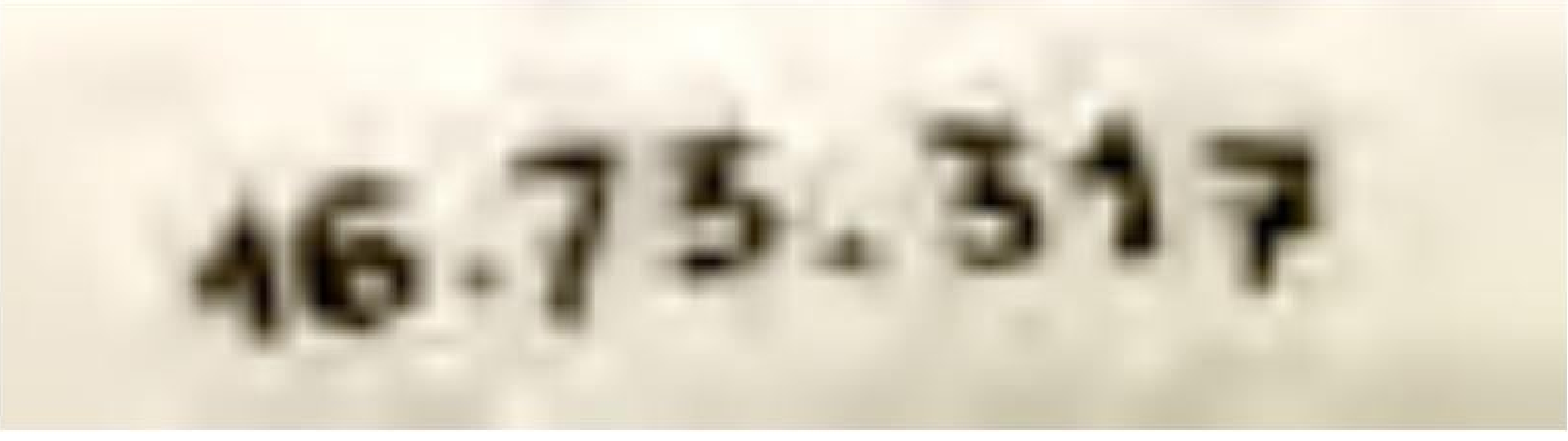
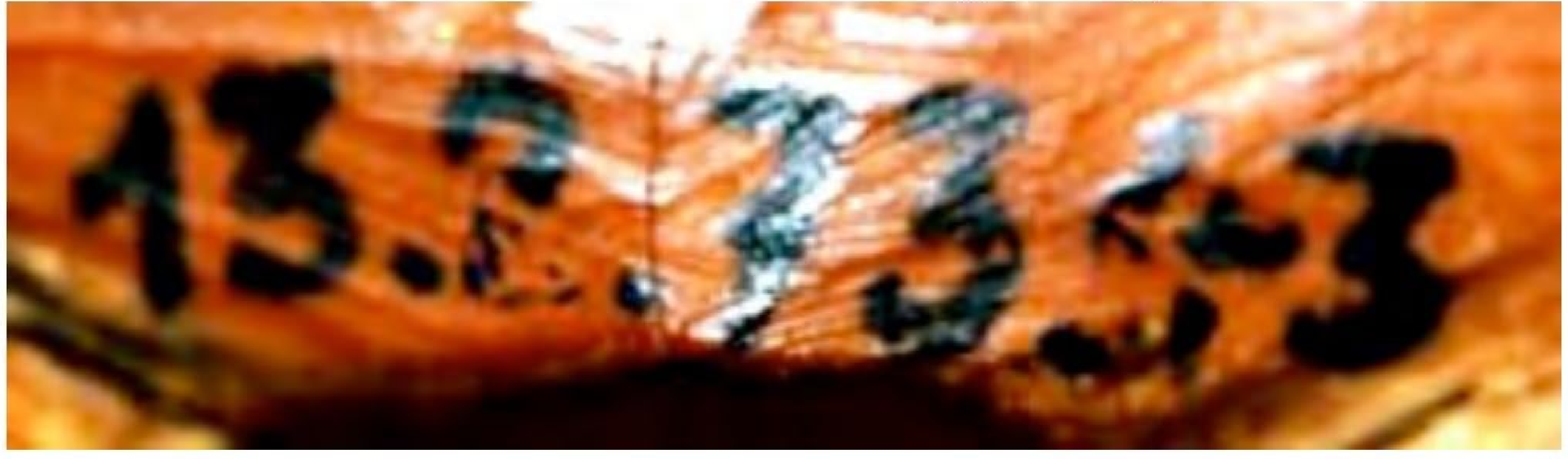
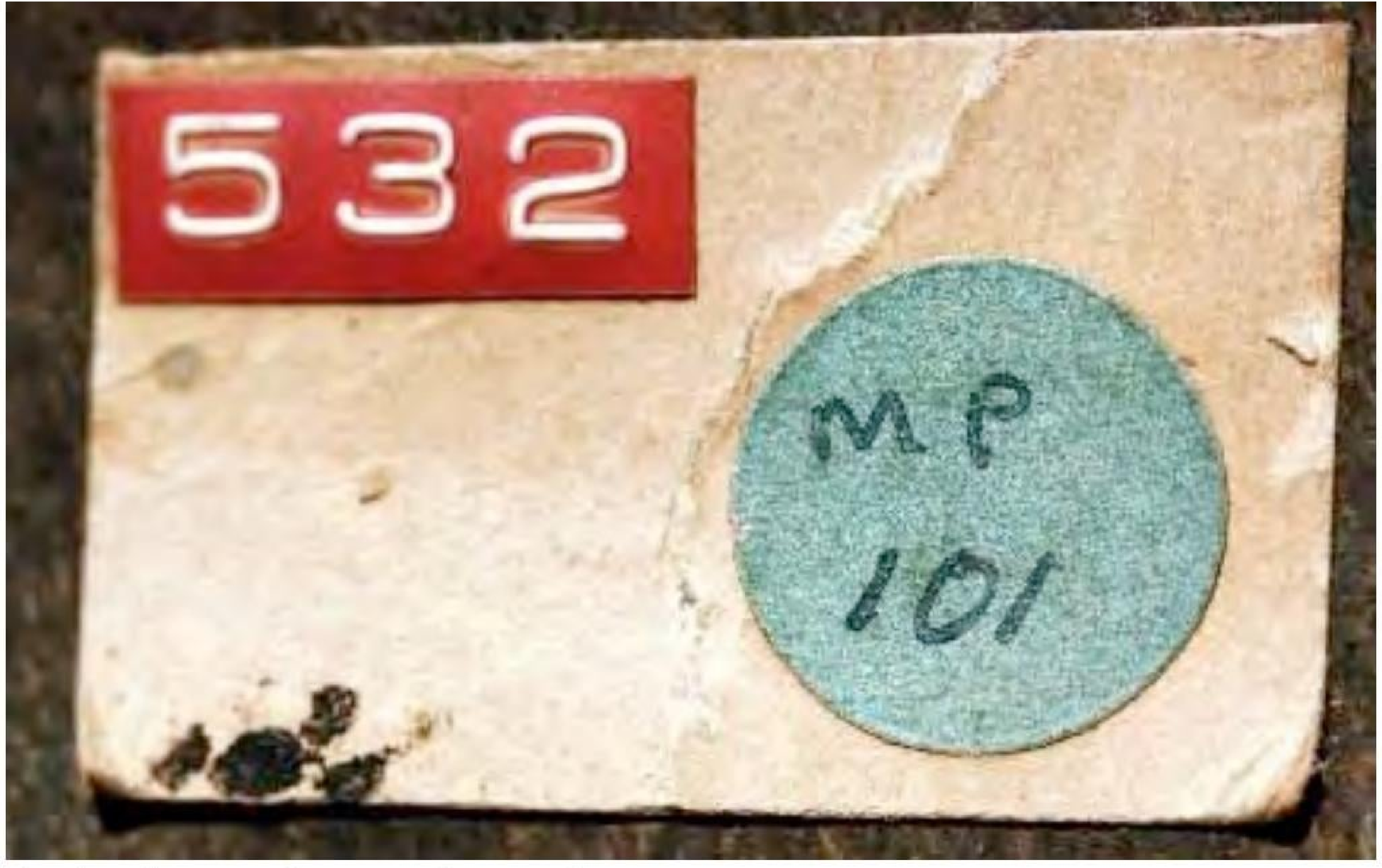
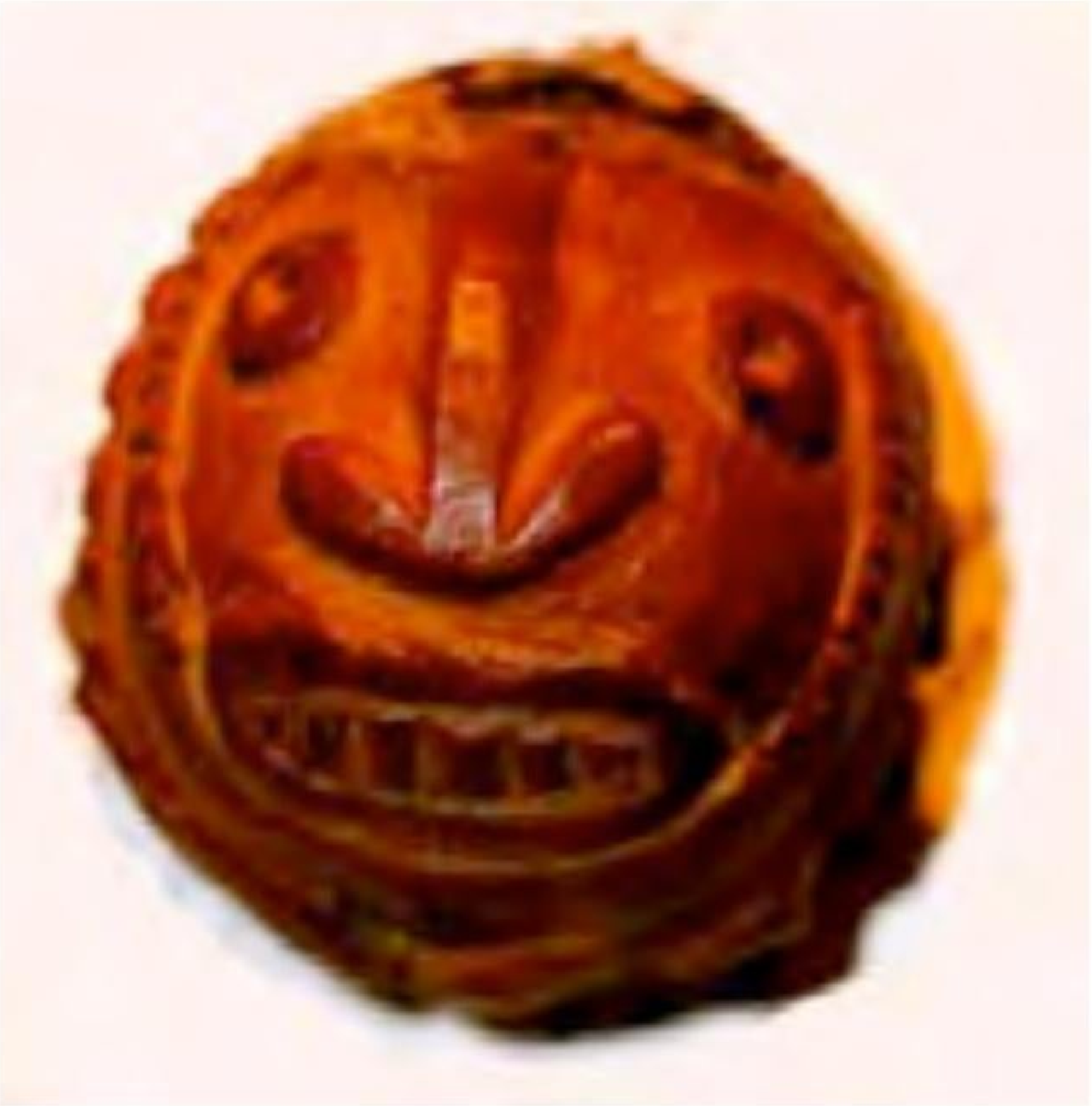
	document on Linden-Museum labels.. However, she advises that prefixes of the form L.1/XXX, L.2/XXX, L.3/XXX etc are not prefixes ever used by the Linden-Museum. (A document on this series of numbers is in preparation.) 2. Arthur Bässler collected on the Sepik at some time between 1887 and 1889 (Meyer (2004: 130). Parts of his collection went to the Linden-Museum, Stuttgart, and the Museum für Völkerkunde, Berlin. The headrest shown above was exchanged with Ludwig Brettschneider in 1958 (Meyer (2004: 30-31). The round label on the foot is from the Mathias Komor Gallery, New York (cf.) 3. Augustin Krämer (1884-1941) is a famous German ethnologist. He was a curator of the Tübingen University Museum for some time (source???) and the director of the Linden-Museum from 1911 to 1915 (Print-version of the catalogue of the 69th tribal art sale of the Zemanek-Münster auction House). Parts of his collection are in the Tübingen University Museum, the Linden-Museum and the Field Museum, Chicago. 4. According to the Sotheby's catalogue mentioned below, the Ramu River mask was in the Linden-Museum before 1914 and was acquired by its vendor from Mathias Komor, New York. 5. Dr Wilhem Wostrack, a native of Stuttgart, was the District Officer at Namatanai in New Ireland in the early years of the 20th Century. In 1904 he was asked by Graf von Linden to collect objects for the Linden-Museum in Stuttgart, and the skull Nr 55763 is one of the objects he collected. (Vicky Barnecutt for the sale of the Frum Collection, Sotheby's Paris, 16/9/2014, on the internet under 'Wilhelm Wostrack and Uli Figures'). 6. There is also a document on Linden-Museum labels.
Owner of the artwork	- The headrest: Galerie Meyer in 2004. - The Fiji beater: University of Tübingen Museum. - The Ramu mask was sold at Sotheby's New York, May 11th, 2012, lot 216, to an undisclosed buyer. - The New Ireland frieze is in the Van Bussel Collection (Z 229). Ingrid Heermann advises (email 23 April 2012) that this frieze was a gift from Augustin Krämer to Ernst Heinrich (cf.) - The New Ireland skull: Nr 1885 in Michel Grandsard's collection in 2015.
History of	The Linden-Museum is of course still going strong. According

the Collection using the inscription or label	to Ingrid Heermann (email April 16th, 2012), about one third of the Bässler Collection was exchanged in the 1960 and 1970s by the Linden-Museum; this practice was discontinued after the museum became a state museum.
Research questions	
For further information see	On the headrest see Meyer (2004: 30-31) On the Ramu River mask see the Sotheby’s catalogue mentioned above.
Document prepared by	Harry Beran 1. Photograph of the headrest after Meyer (2004: 30-31, reproduced courtesy Anthony JP Meyer). 2. Photograph of the Fiji beater, courtesy of David Zemanek. 3. Photographs of the Ramu mask courtesy of Heinrich Schweizer and Alexander Grogan of Sotheby’s New York. 4. Photographs of the New Ireland frieze from Loed van Bussel (IMG_6515/6519/6520). 5. The number 55763 on the New Ireland skull: Michel Grandsard. Loed van Bussel alerted me to the information about Wostrack on the internet.
Document last worked on	24 May 2012, 13 April 2015

User of the inscription or label	**Lower Saxony State Museum, Hanover, Ethnology Department (Niedersächsisches Landesmuseum Hanover, Abteilung Völkerkunde)**
Picture of the number or label	 The inscription, in German, reads in translation: 4377. Australia Matty Island. Wuvulu. Josef Dempwolff. 1903
Object which	A dish from Wuvulu

carries the number	
Comments	4377 is, presumably, the registration number of the Lower Saxony State Museum Hanover. Josef Dempwolff is presumably the donor and collector of the dish.
Owner of the artwork	Mia van Bussel
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photograph (IMG_6476) provided by Loed van Bussel.
Document last worked on	22 May 2012

User of the inscription or label	**NICOLAÏ MICHOUTOUCHKINE** (1929-2010), Vanuatu Nicolai Michoutouchkine in 1970 (cropped from a group photograph by Walter Hugentobler and sent to me by Roland Kaehr and published by permission of the latter).

Picture of the number	 46.73.317 Number on Solomons money ring  13.2.73.43 Number on Sepik River amulet  532 MP 101 Label on kava bowl.
Object which carries the number	A Solomon money ring ("Erenge"). No photo available.  Sepik River amulet with the number 13.2.73.43. It is not listed in the 1989 Moscow catalogue, but three others are, catalogue numbers 265-7.

	 Wallis Island kava bowl with the oblong label with the numbers 532 and MP 101. It is listed as item 541 in the 1989 Moscow catalogue
Comments	- The 1989 Moscow catalogue mentioned below explains on p. 68 that there are between one and four numbers on objects in the Michoutouchkine Collection. **1. The first type of numbers.** According to the 1989 catalogue ‘these are seven- to eight-digit numbers that were given to some items in the collection . . . in the early 1970s.’ These numbers are stated in the 1989 catalogue. Roland Kaehr, ancien conservateur adjoint, Museum of Ethnography Neuchatel (email 7.4.2015) explains that the numbers were inscribed by G. Pilioko, A. Pilioko’s nephew, and himself in 1973 when the collection was in Neuchatel. This seems to have been the first time that numbers were inscribed on objects in the collection or labels attached to them. - The first number (or first two numbers) is a code for the origin locality of the artwork; e.g., 17 for New Caledonia and 13.2 for Sepik region. - 73 stands for the year in which the part of collection that was in Neuchatel was catalogued there. - the last number is a running number for items in the collection from 1 to about 800. **2-3. The second and third types of numbers.** According to the 1989 catalogue they are ‘in-coming and . . . out-coming numbers on white paper squares glued on in 1978 in Sweden. However these temporal [that is, temporary] numbers have survived . . . only partially, they do not often coincide on one and the same item, and they cannot be identified with the numbers of the Catalogue

published in Sweden'.

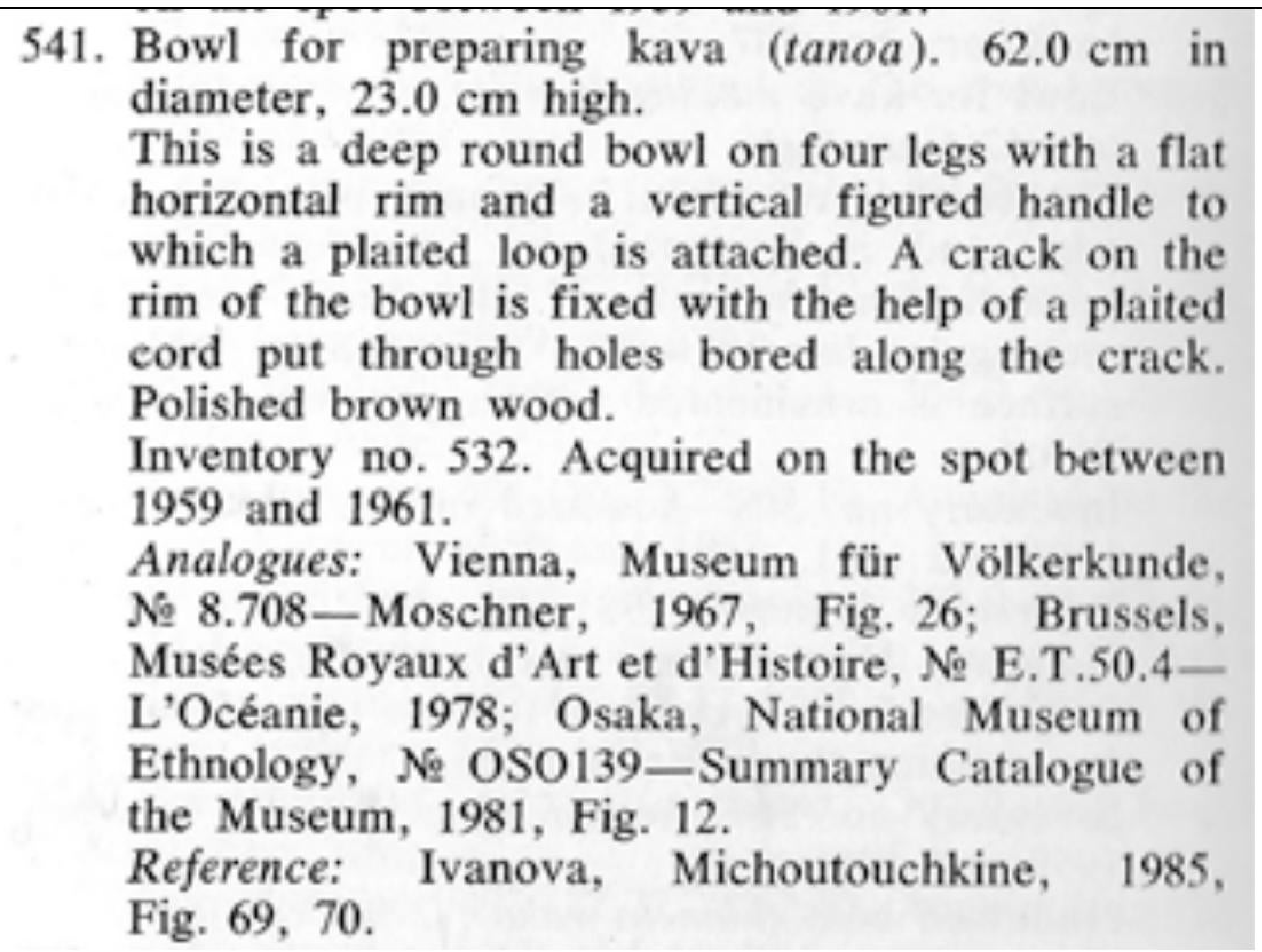
The oblong paper label with the numbers 532 and M P 101 attached to the kava bowl is an example. However, it is not clear which are the 'out-coming' numbers. In the case of the kava bowl, perhaps it is the number 532, as this number is stated in the 1989 catalogue.

Roland Kaehr (op. cit.) suggests that 'M P 101' could be short for Michoutouchkine – Pilioko Foundation established in 1977. So perhaps this was the 'in-coming' number.

4. Fourth type of numbers. According to the 1989 catalogue 'these are new inventory numbers of the [Michoutouchtine-Pilioko] Foundation (from 1st to 700th shown in white on a black ribbon) fixed in 1980 and used in the present edition'. The 1989 Moscow catalogue does indeed list 700 items. I don't have a photo of one of these numbers.

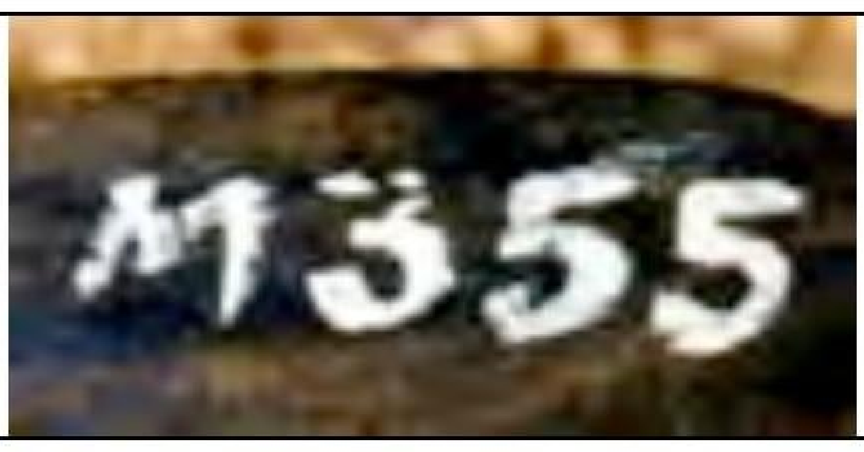
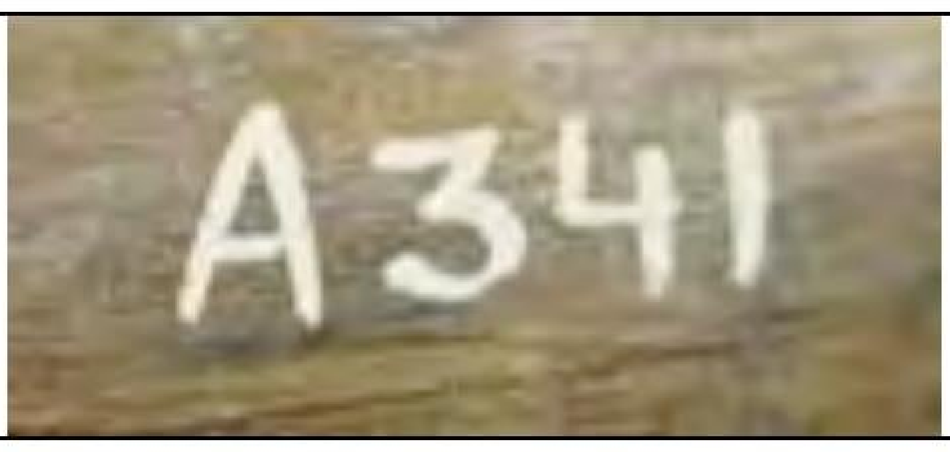
5. A fifth type of numbers is recorded for about 50 of the 700 items in the 1989 Moscow catalogue. For example, item 425 already had the first type of numbers inscribed on it, namely. 21.73.475. The catalogue also mentions the fifth type of numbers, namely 21.77.21.7. (I don't know whether it's inscribed on the object or on a label attached to it.) Presumably, the first number (21) is the locality number, namely that for Fiji and Rotuma, also used in the first type of numbers. The second number (77) perhaps refers to the year the inventory number was created, that is 1977. The third number (21) seems to repeat the locality number and the fourth number seems to be a running number for items from Fiji and Rotuma inventoried in the year these numbers were created.

Below is a copy of the entry for the kava bowl shown above in the 1989 Moscow catalogue. It does not mention the first type of numbers inscribed in Neuchatel and the bowl does not carry such a number. However, the nr 532, placed on the oblong label shown above is mentioned.

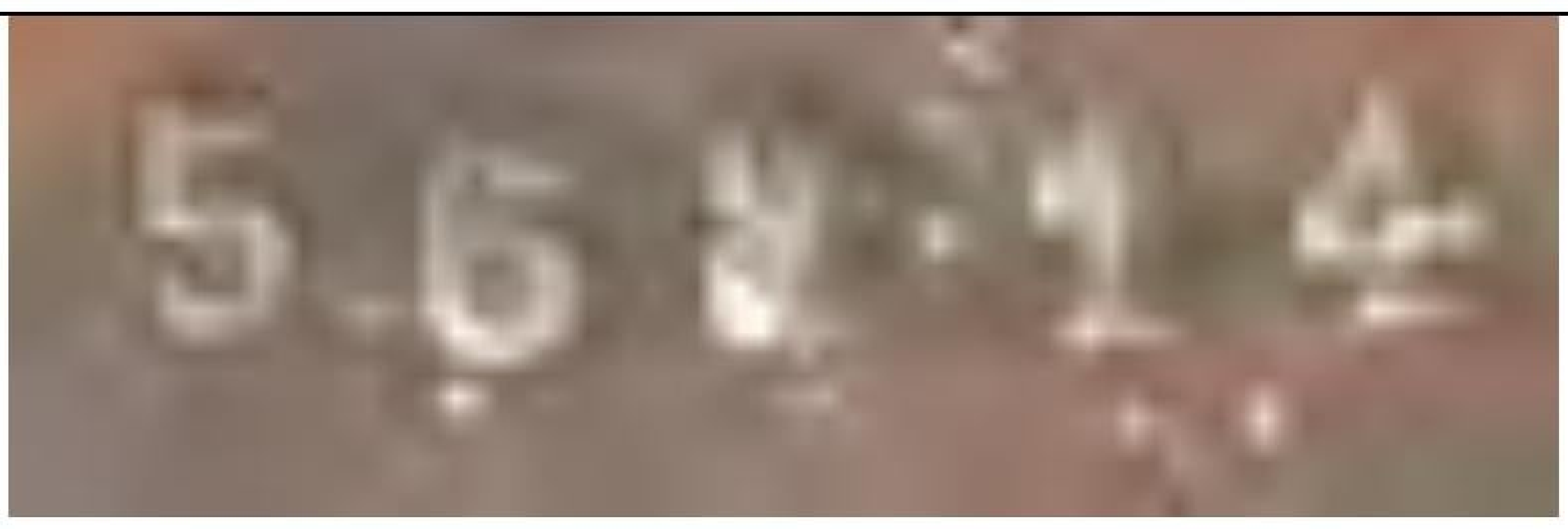
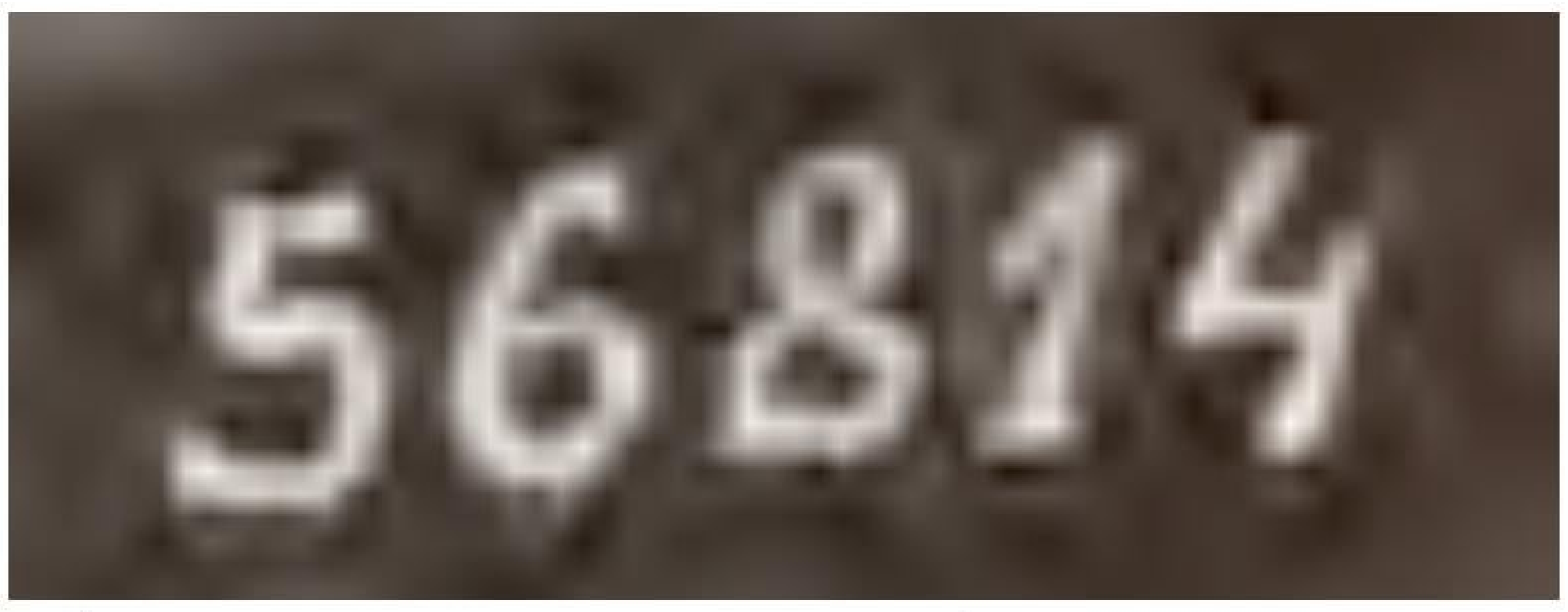
	 541. Bowl for preparing kava (*tanoa*). 62.0 cm in diameter, 23.0 cm high. This is a deep round bowl on four legs with a flat horizontal rim and a vertical figured handle to which a plaited loop is attached. A crack on the rim of the bowl is fixed with the help of a plaited cord put through holes bored along the crack. Polished brown wood. Inventory no. 532. Acquired on the spot between 1959 and 1961. *Analogues:* Vienna, Museum für Völkerkunde, № 8.708—Moschner, 1967, Fig. 26; Brussels, Musées Royaux d'Art et d'Histoire, № E.T.50.4—L'Océanie, 1978; Osaka, National Museum of Ethnology, № OSO139—Summary Catalogue of the Museum, 1981, Fig. 12. *Reference:* Ivanova, Michoutouchkine, 1985, Fig. 69, 70.
Owner of the artwork	1. Solomons money ring: Private collection 1 in 2012. The collection has another piece from the Michoutouchkine Collection, with numbering in the same style. 2. The Sepik R. amulet: Galerie Franck Marcelin. In 2012. 3. The kava bowl: Galerie Marcelin in 2015.
History of the Collection using the inscription	N. Michoutouchkine, a Russian artist who lived at Port Vila, Vanuatu, collected his objects mostly in the 1960s-1970s. In 1977 he and his partner A. Pilioko set up the N. Michoutouchkine-Pilioko Foundation in Port Vila which has established museums of artworks by themselves and of Oceanic art in Port Vila and in Nusa Dua Bali, Indonesia. In 1970 about 1000 pieces from the collection arrived at the Museum of Ethnography Neuchatel and in 1973 this part was sent to Paris for an exhibition at the Union de Transports Aériens (Roland Kaehr, emails 7 and 12.4.15). The 1989 Moscow catalogue (p. 7) lists numerous further exhibitions of objects from the collection between 1978 and 1989. A number of exhibition catalogues of parts of the collection have been published, including the following. (Of these I have only viewed the 1989 Moscow catalogue.) - *Art océanien*, text by Alfred Bühler. Neuchatel: Museum of Ethnography. 1970. (Mentioned by

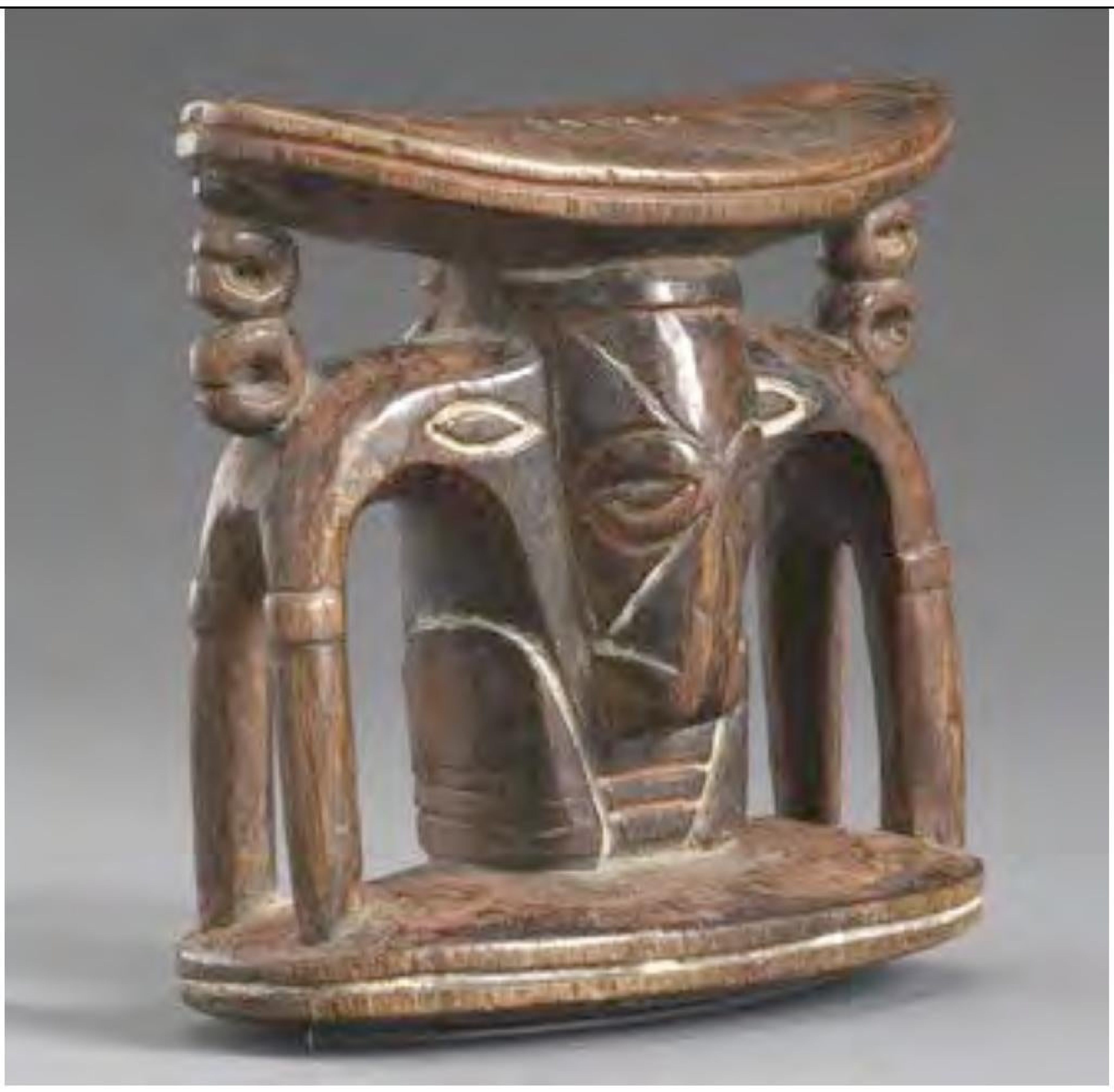
	Roland Kaehr, emails 12.4.15, but not listed in the 1989 Moscow catalogue.) - *Arts et traditions populaires de l'océanie.* Nagoya, Japan: The Little World Museum of Man, 1980. The text is in French and Japanese. (Mentioned by Franck Marcellin.) - Ivanova, L.A. and N. Michoutouchkine. Title in Russian, probably reading *Ethnography and Oceanic Art.* Moscow. 1985. (Title translated by Roland Kaehr, email 12.4.15) - Ivanova, L. and Michoutouchkine. 1989. *Ethnographie et art de l'Oceanie /Catalogue of the Exhibition. Ethnography and Art of Oceania.* 2nd edition revised and supplemented. Edited by L. Kubbel and V. Paritsky. Moscow. 1989. Text in French and English. A substantial part of the collection was sold, piece by piece, before Michoutouchkine died.
Research questions	Try and obtain a photograph of the fourth type of numbers on objects in the Michoutouchkine Collection.
For further information see	http://www.pacificarts.org/node/415 and the exhibition catalogues listed.
Document prepared by	Harry Beran, using information and photographs from Anonymous collector 1, Franck Marcelin, and Roland Kaehr. I am indebted to Sophie de Garam for sending me a copy of the 1989 Moscow catalogue from Port Vila and to Franck Marcelin for asking her whether she can do this.
Document prepared and last worked on	3 Jan. 2013, 20 April 2015.

User of the inscription or label	**STANLEY G. MORIARTY (1906-1978) Collection, Sydney**

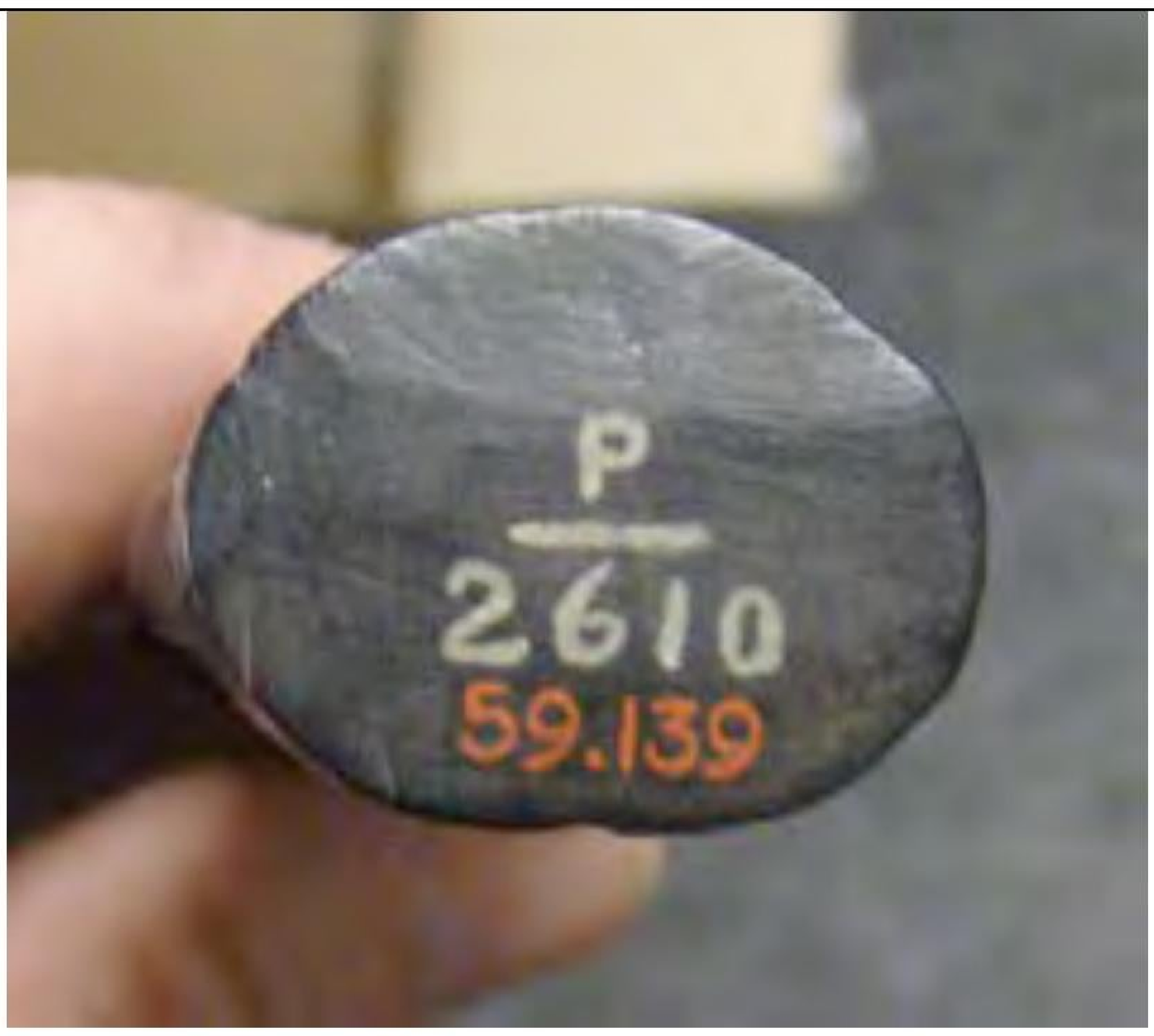
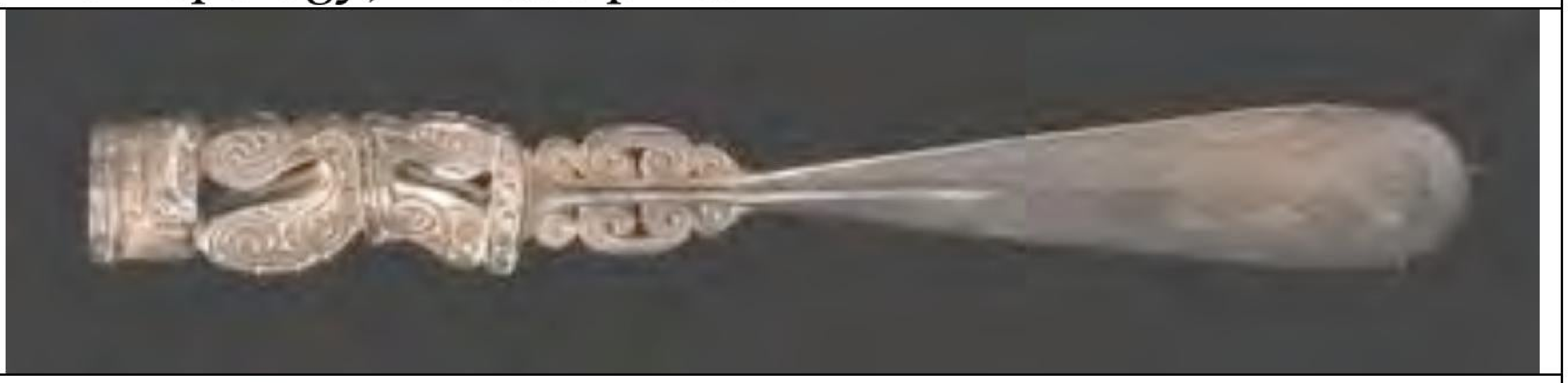
Picture of the number	 
Object which carries the number	M 355 is inscribed on a Massim lime spatula. I don't remember what kind of object the A number is inscribed on.
Comments	1. Moriarty used M numbers for the Melanesian objects in his collection and A numbers of those of Australian Aboriginal origin. 2. Some objects in the Moriarty Collection did not have an inscribed number; for example, the spear-club illustrated in the 1976 sales catalogue as Lot 749. It was once in my collection (HB 679) and later sold to the John and Marcia Fride (Jolika) Collection, New York, in c. 2005. 3. The A numbers must be distinguished from those inscribed on objects of an unidentified collection, listed below. Serendipitously, an objects from this other collection with the same number has also been photographed. See below. Note the difference between Moriarty's 4 and that of the unidentified collection.
Owner of the artwork	M355 was in my collection (HB 40) sold to the John and Marcia Friede (Jolika) Collection in c. 2005. I have an illustrated catalogue of my collection but did not inscribe numbers on objects or attach labels to them.
History of the Collection using the inscription	Much of the New Guinea Highlands collection was donated to the Art Gallery Of New South Wales. The best of the Massim lime spatulas and betelnut mortars were donated to the National Art Gallery of Victoria by his widow, Jean Moriarty. A substantial part of the Oceanic collection was sold at Goeff K. Gray's auction house in Sydney on 17. And 18. November 1976 with an illustrated catalogue. Other pieces were sold privately. I don't know what happened to the Aboriginal collection.

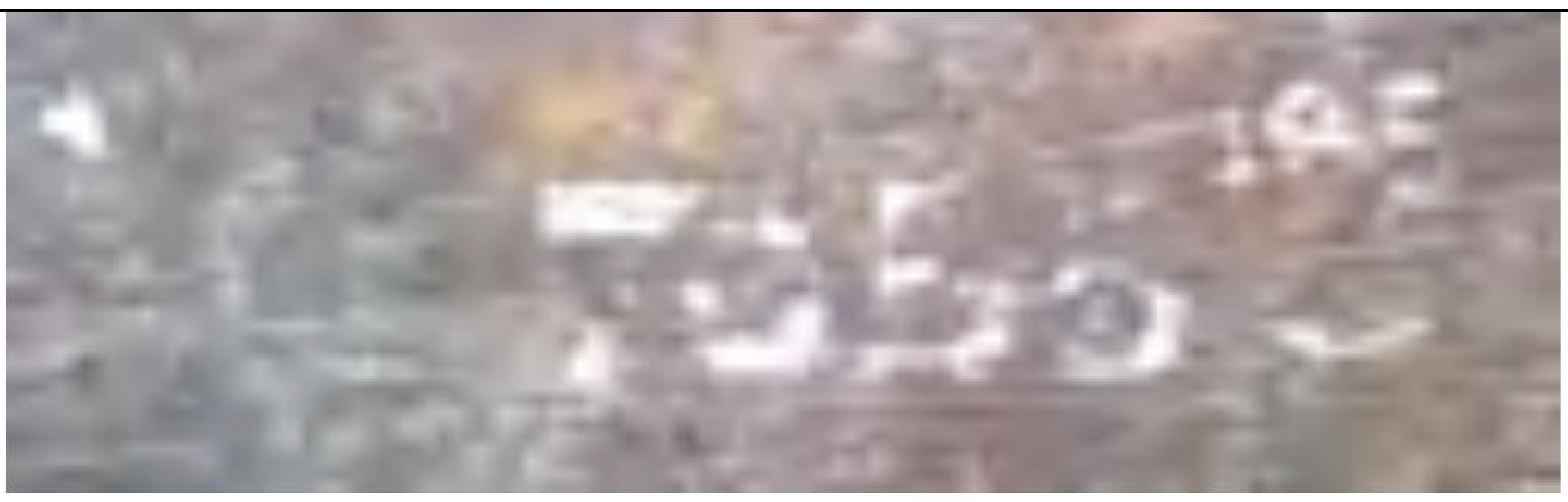
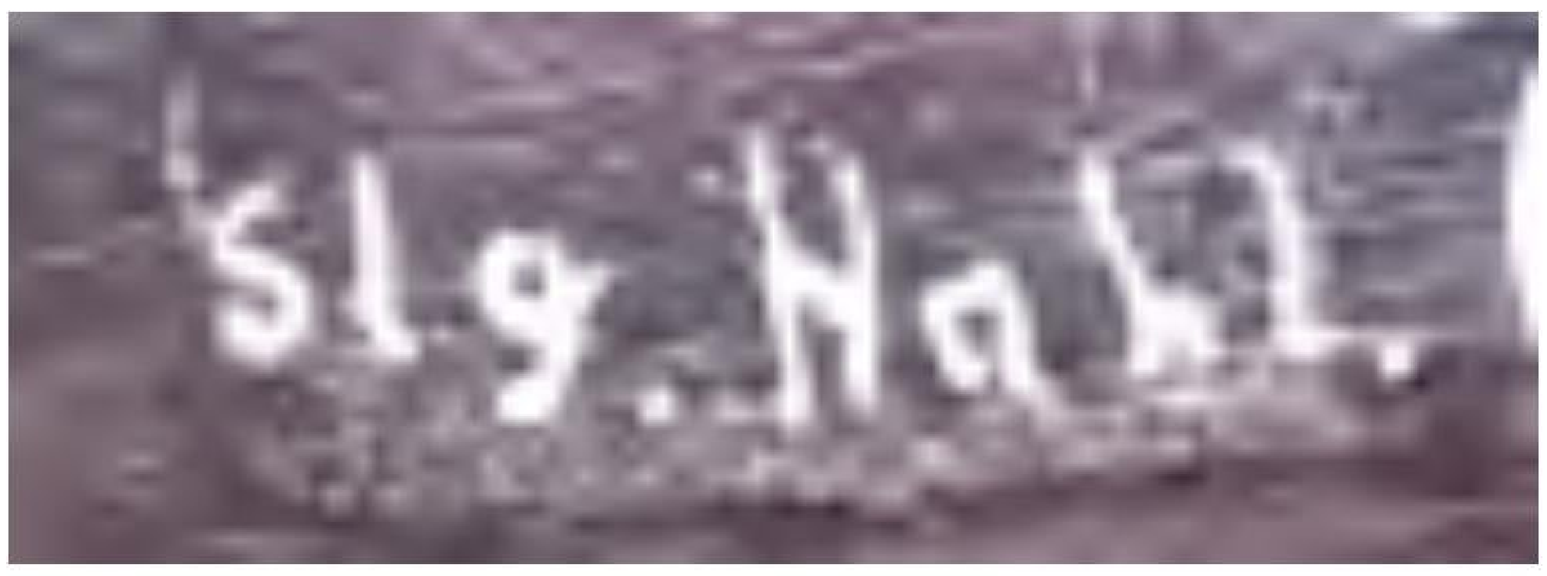
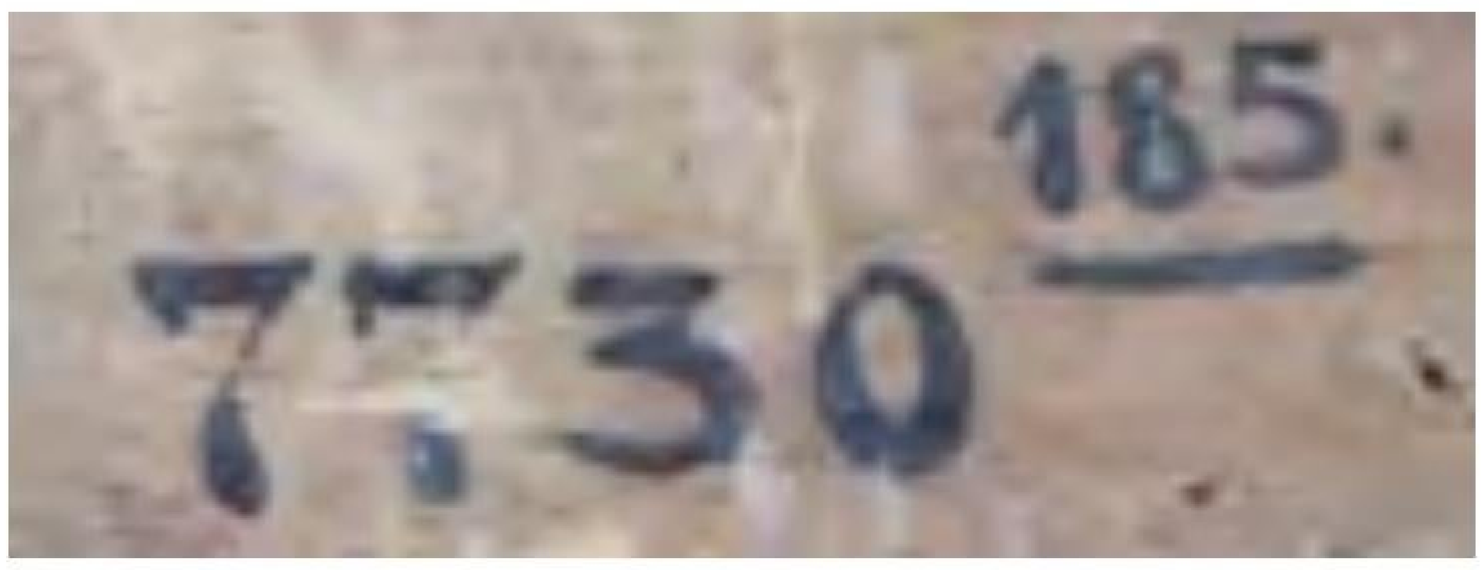
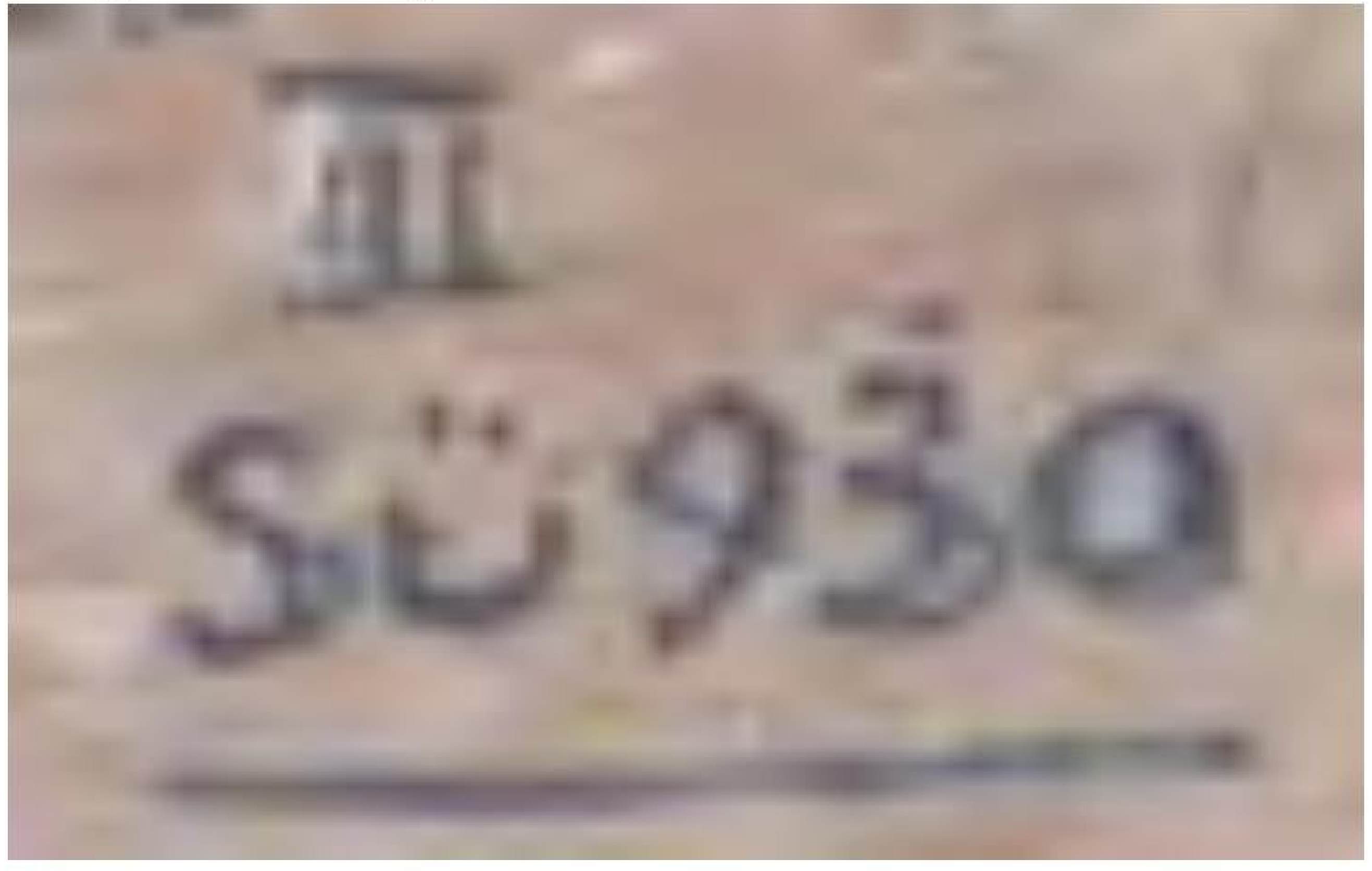
	The National Art Gallery of Victoria holds Moriarty’s catalogue cards for the betel-chewing utensils of his they have and the Australian Museum has a substantial set of catalogue cards for the rest of his collection.
Research questions	
For further information see	- Oceanic Art Society Newsletter, Vol. 3, Nr 2, 1998, p. 9. - Boylan, Chris and Greta North. 1997. ‘Highlands Art of New Guinea.’ *The World of Tribal Arts.*
Document prepared by	Harry Beran
Document last worked on	26 July 2012

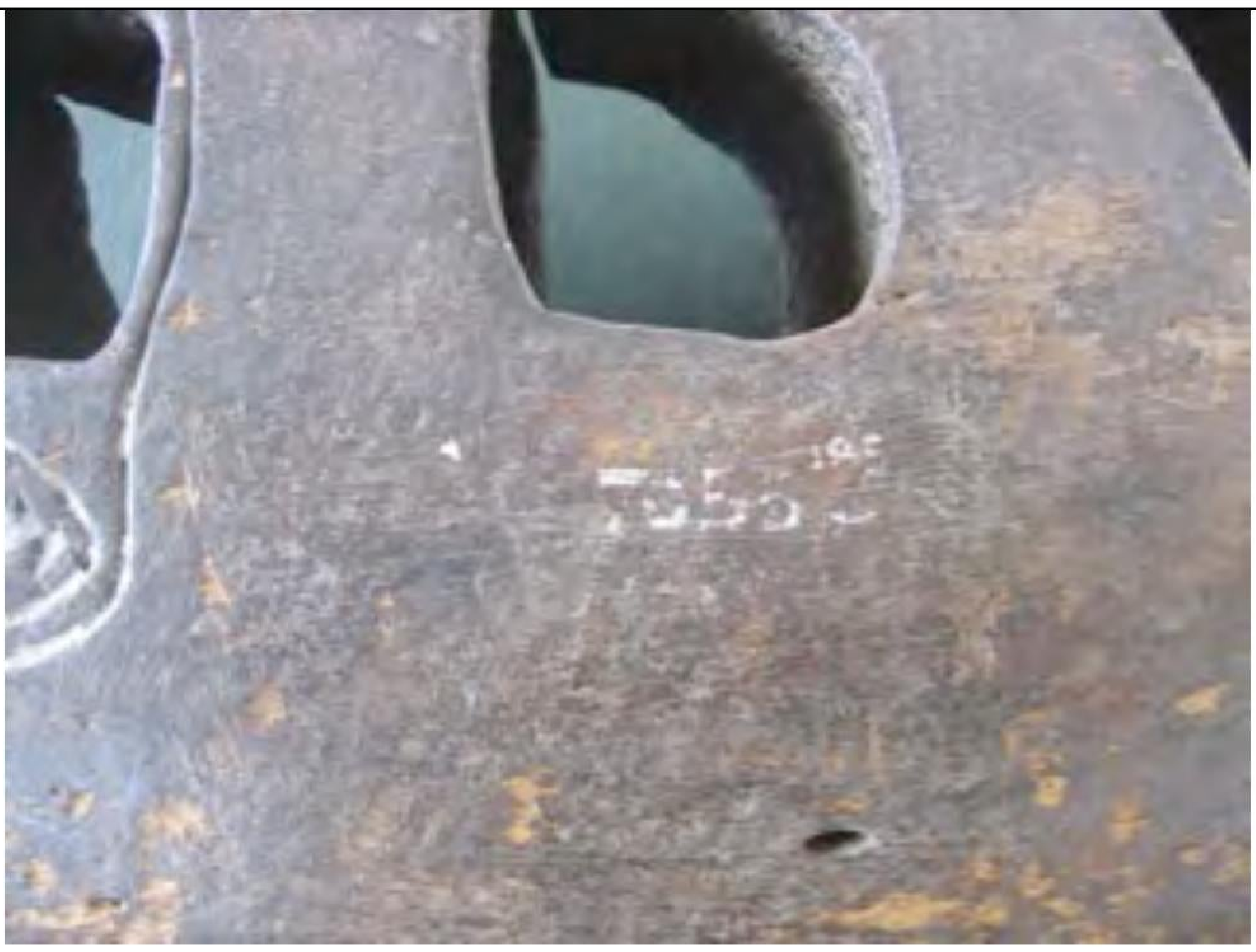
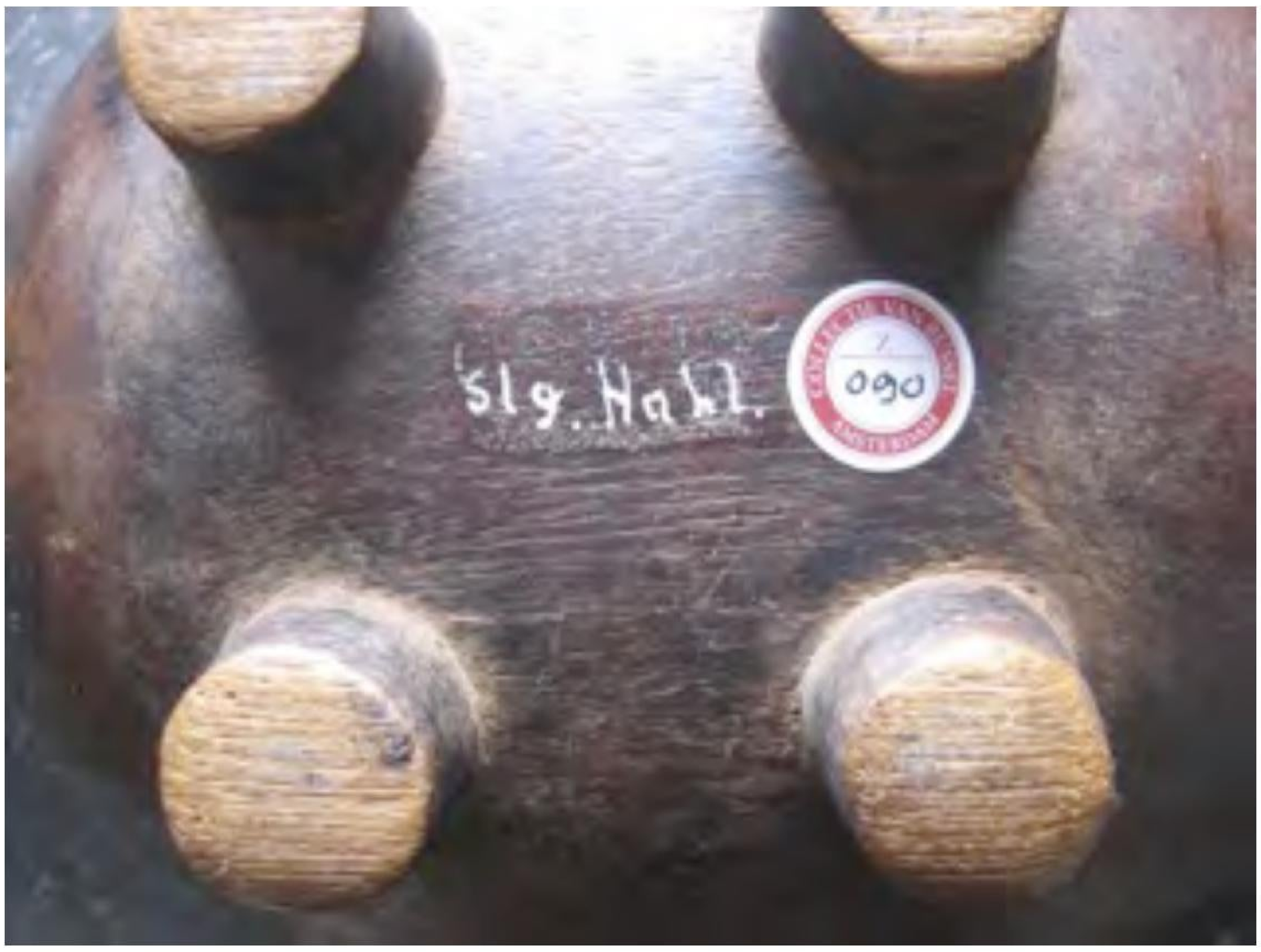
User of the inscription or label	**Museum of Ethnography, Budapest**
Picture of the number or label Museum Nr 56,814	  The registration number is stamped into the base of the object and inscribed in white on the top as well.

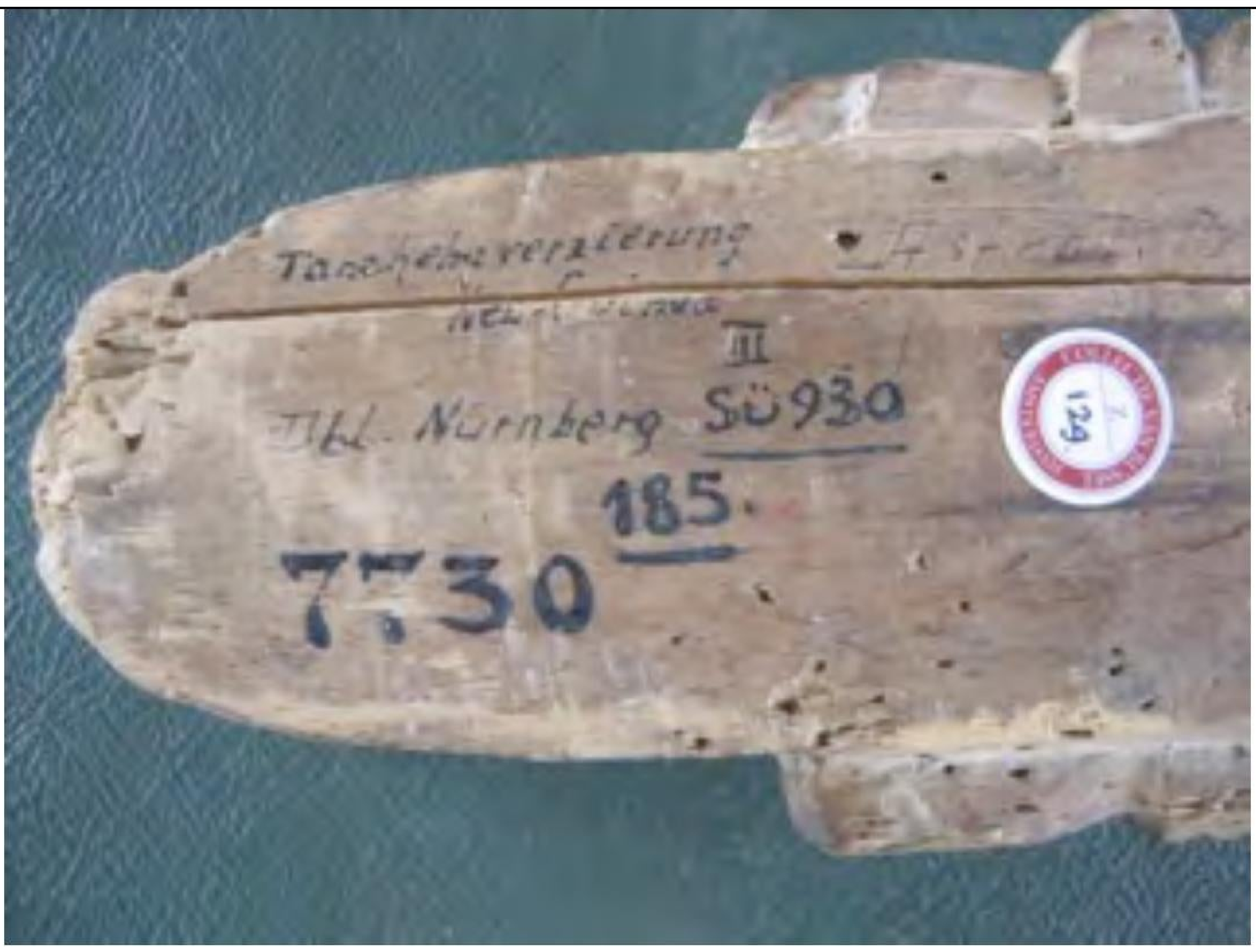
Object which carries the number or label	 A Tami (Huon Gulf – PNG) headrest (Biró nr 499)
Comments	
Owner of the artwork	Eric and Evarne Coote, Australia.
History of the Collection using the number or label	The Museum of Ethnography, Budapest, is of course still going strong. I believe the selling of some artworks from its collection was forced on the museum by the government during the communist period.
Research questions	
For further information see	Tibor Bodrogi, *Art in North-East New Guinea*, 1961, Fig. 69.
Document prepared by	Harry Beran with information on the object supplied by Eric Coote (including a photograph of the headrest from Thomas Murray).
Document last worked on	14 July 2012

User of the inscription or label	**The MUSEUM OF PRIMITIVE ART, NEW YORK,**

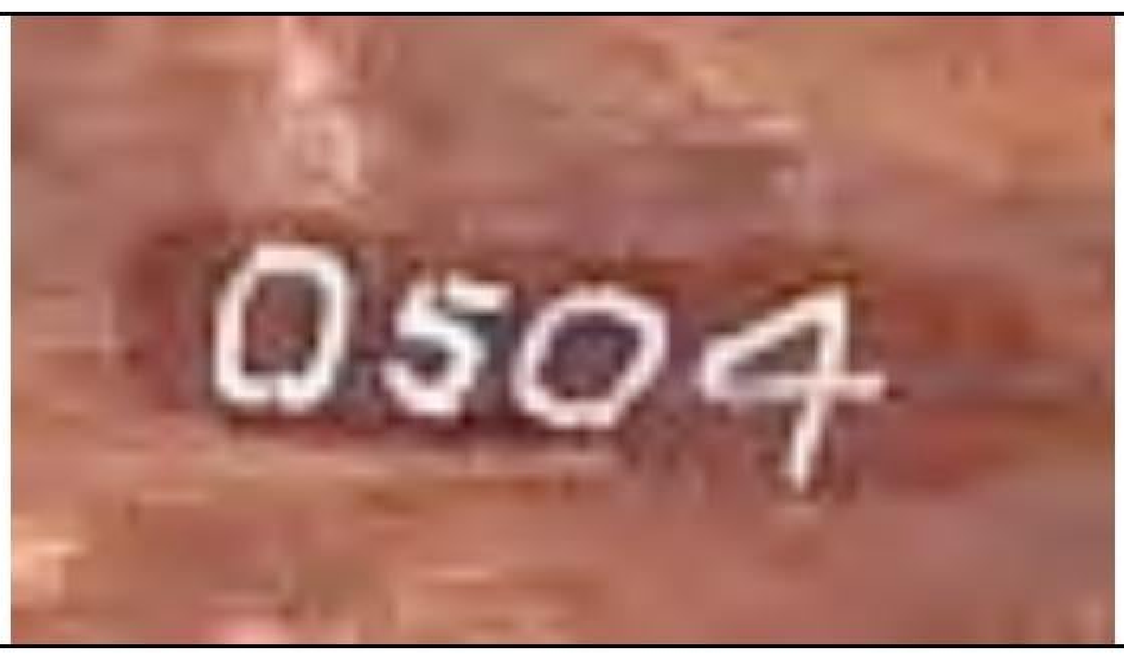
Picture of the number	 The Museum of Primitive Art used the red number, 59.139, inscribed on the object. 59, the first number, stands for the year of accession; that is 1959. (Information from anonymous source.) For the grey number see University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia.
Object which carries the number	
Comments	The object, a Massim lime spatula, was deaccessioned and sold with a number of other objects at Parke-Burnet Galleries, New York, in 1967.
Owner of the artwork	Michael Hamson in 2011. Photos courtesy of Michael Hamson.
History of the collection	The Museum of Primitive Art was closed in 1974 and its contents were transferred to the Metropolitan Museum of Art, New York.
Research questions	
For further information see	Published Hamson (2011: 50-51, on left).
Document prepared by	Harry Beran with information provided by Michael Hamson and an anonymous source
Document last worked on	14 Nov. 2013

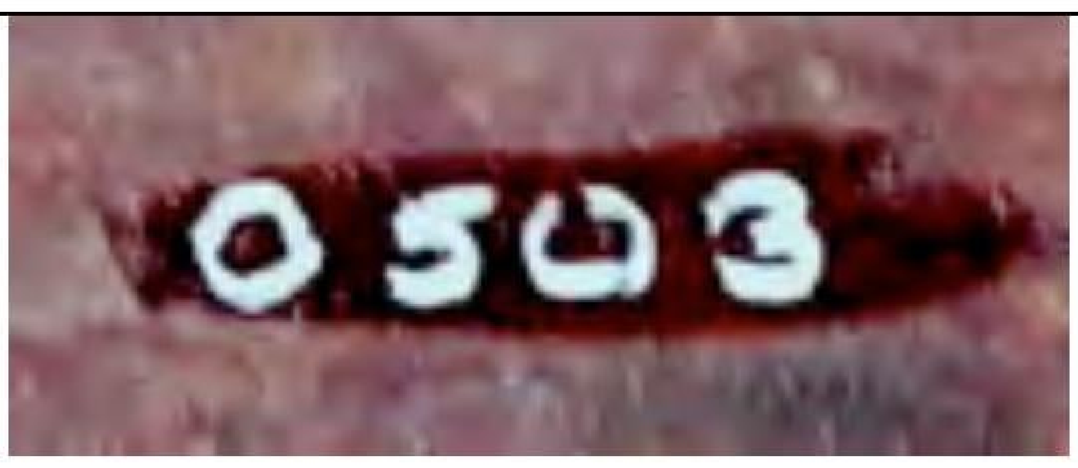
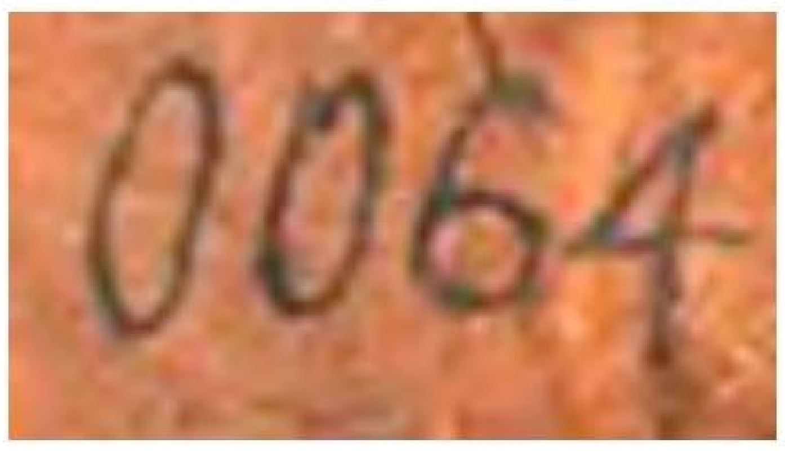
User of the inscription or label	Naturhistorische Gesellschaft Nürnberg (Natural History Society Nürnberg)
Picture of the number or label	 1. The number on the friction sound instrument seems to read ‘?? 7055^{185}’  2. The inscription on the wooden dish reads in German ‘S[amm]l[un]g Hahl’; that is, Hahl Collection.  3a. The number on the dance mask from Astrolabe Bay clearly is $7730^{\underline{185.}}$  3b. The dance mask from Astrolabe Bay also carries the number Sü930.

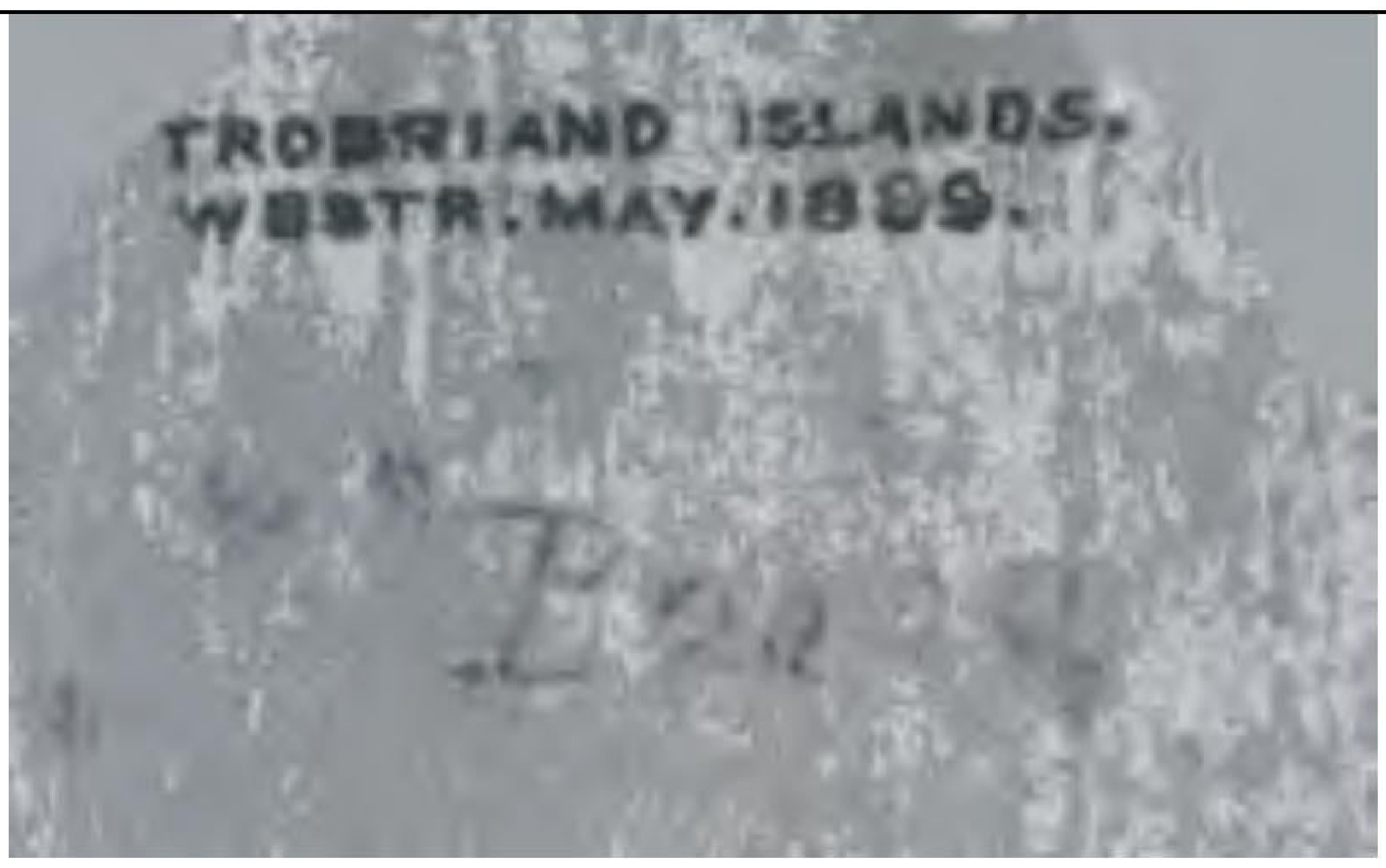
Objects which carry the numbers or labels	 1. New Ireland friction sound instrument.  2. Wooden dish from Manus Island. 3. Mask from Astrolabe Bay.

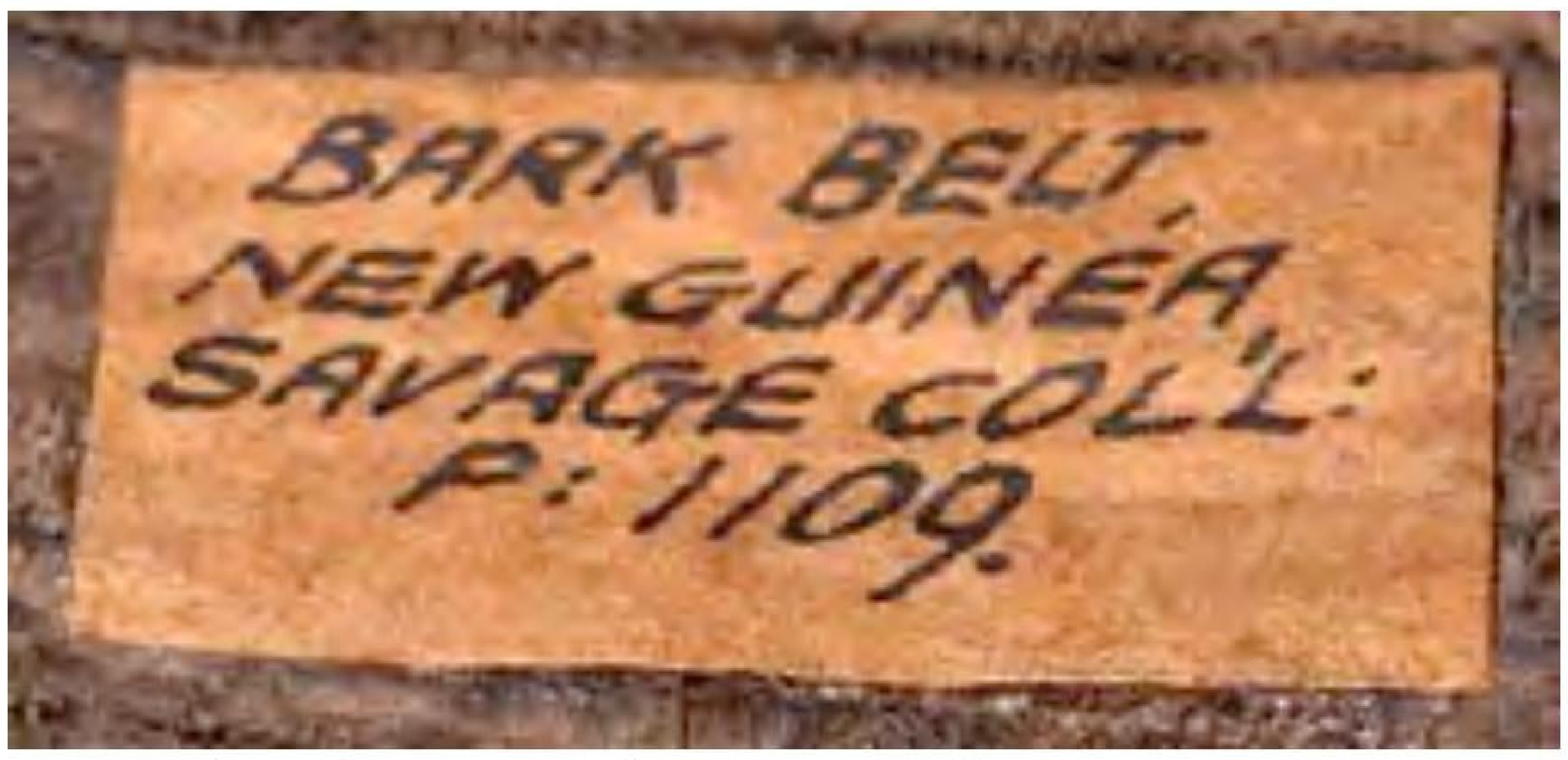
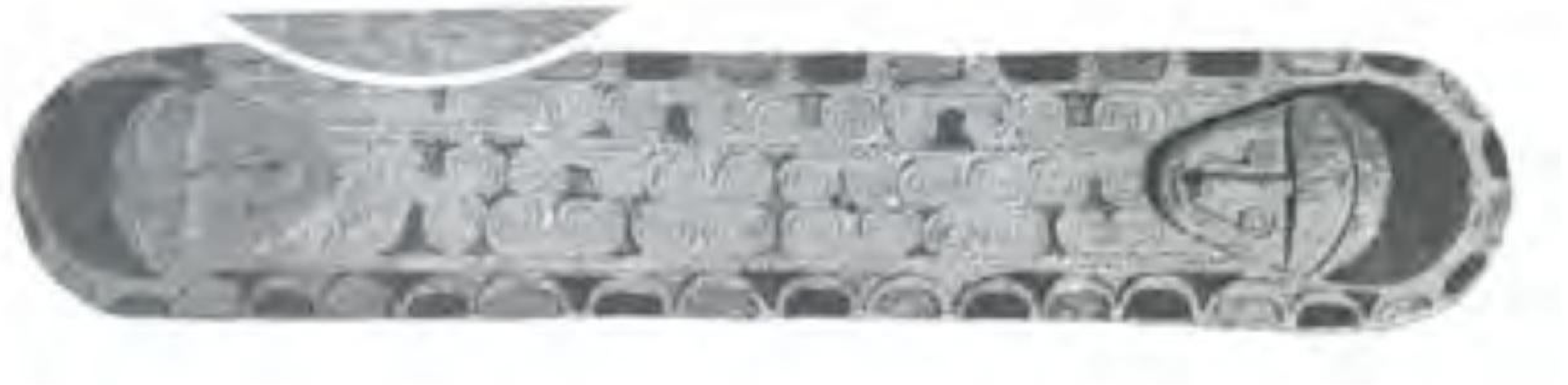
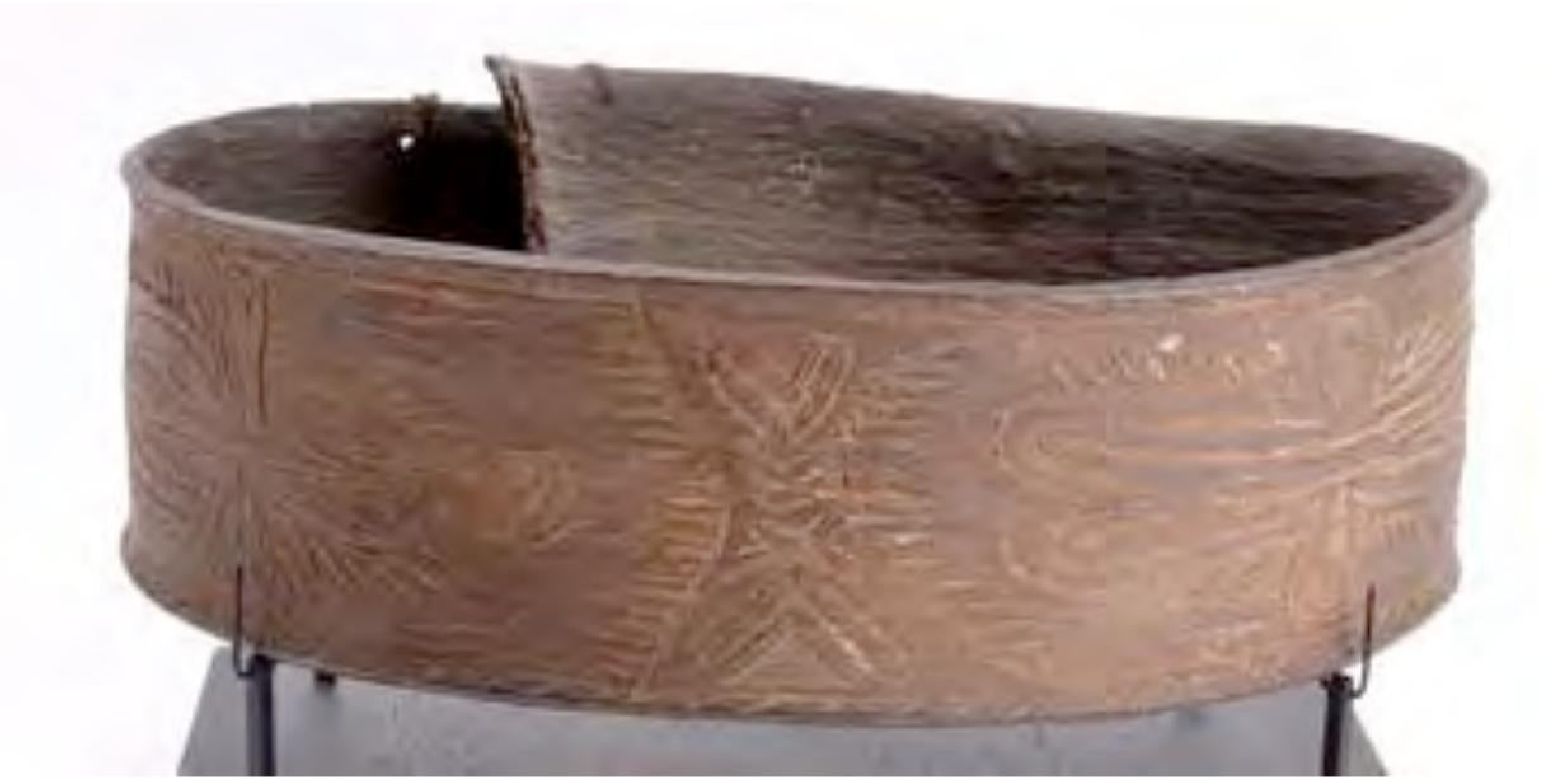
Comments	 The back of the Astrolabe Bay mask is inscribed 'Tanzhelmverziehrung Neu Guinea DH Nürnberg III Sü 930 7730185. And faintly on the right 'Astrol. By' (dance helmet decoration etc etc.). A number of different hands may have been involved in writing the inscriptions. The friction sound instrument and bowl were collected by Albert Hahl, Acting Governor of German New Guinea in 1897 and 1901 – 1902, Governor 1902 – 1914, and donated to the Natural History Society Nürnberg. The van Bussels acquired them from this society. Loed van Bussel comments that most objects collected by Hahl and given by him to the Natural History Society carry only the inscription 'Slg Hahl'. The van Bussels acquired the Astrolabe Bay mask from the Ernst Heinrich Collection (cf.) Herbert Tischner's catalogue of the Natural History Society's Collection (*Dokumente Verschollener Südsee-Kulturen*, 1981) makes it clear that the numbers 7055/185 and 7730/185 are registration numbers of this institution. However, these particular pieces are not listed in the register of the whole collection in the back of the book, presumably because they had been de-accessioned before this catalogue was published. Objects with registration numbers inscribed in the same style as these numbers are shown on pp. 91 and 143 in the book.

	It is not known who inscribed the other number on the back of the Astrolabe Bay Mask.
Owner of the artwork	Van Bussel. The bowl is Z 090, the mask Z 129, and the friction sound instrument Z 244.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6463/6493/6589/6591) provided by Loed van Bussel
Document last worked on	29 May 2012

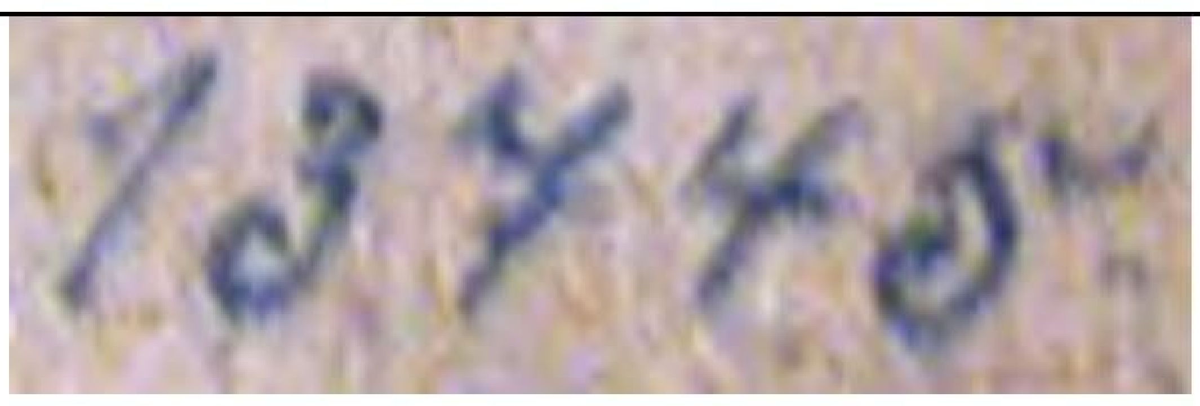
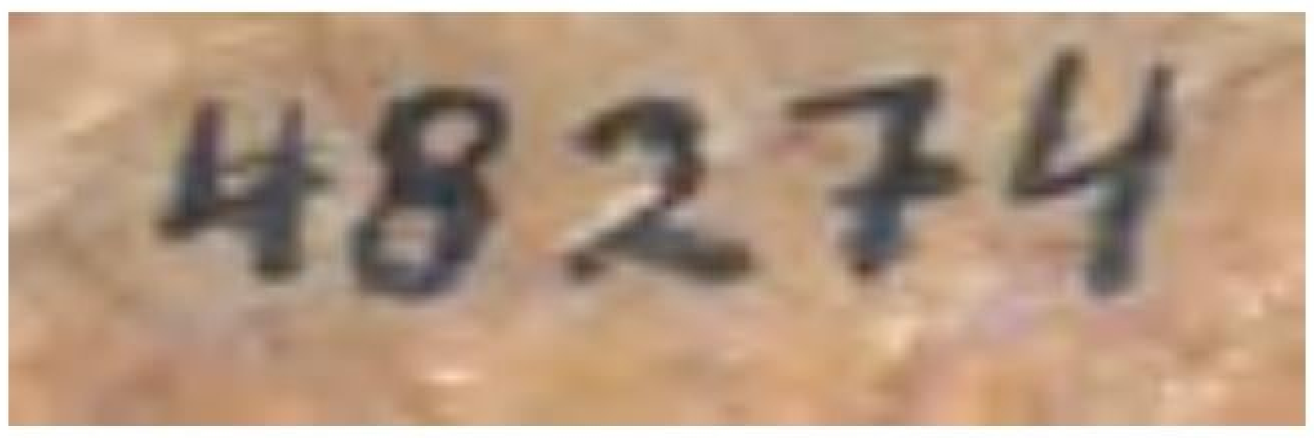
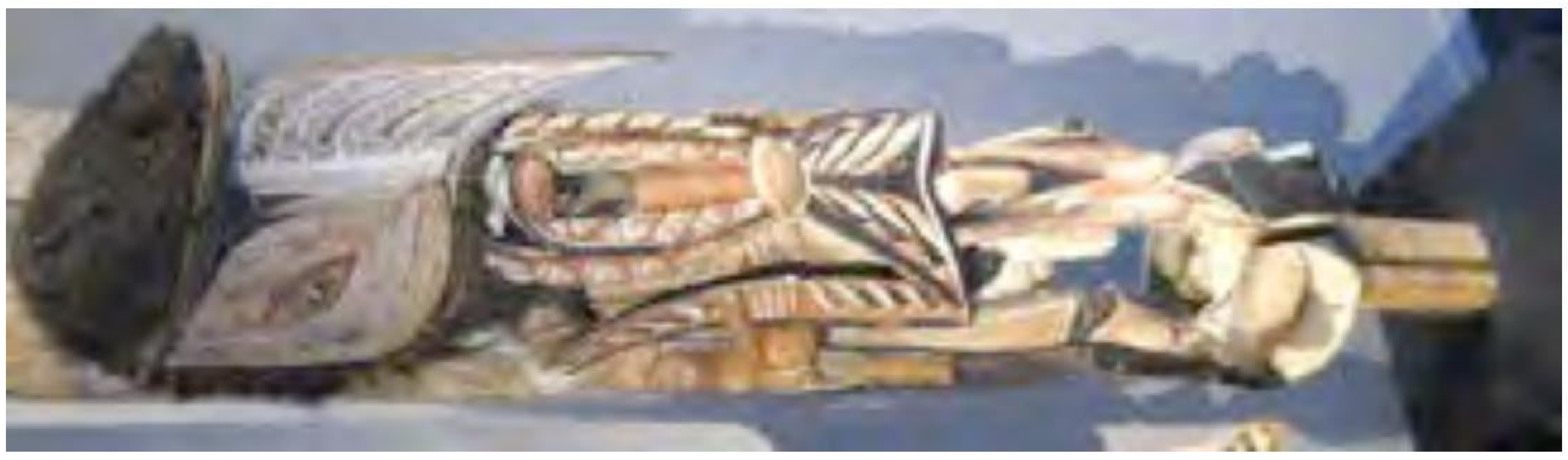
User of the inscription or label	**ISABEL & ("CAPTAIN"?) JACK PERT**
Picture of the number	
Object which carries the number	Lower Sepik mask
Comments	I've seen several Sepik masks with similar four digit numbers (white paint with a kind of lacquer over it). Here are pictures of the other Sepik mask numbers I've seen that did not belong to me:

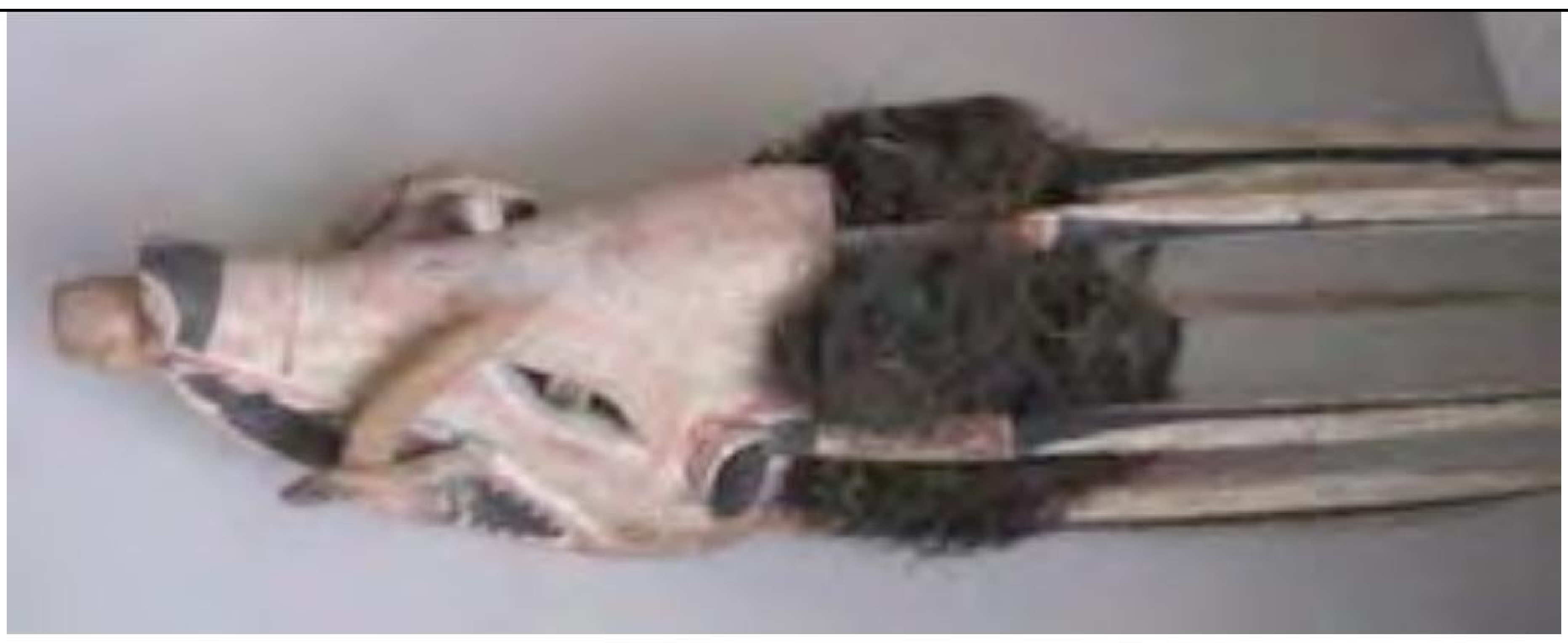
	  Most of the pieces I've seen were not very old masks (possibly 1930-40s), and quite homogeneous in style. But I may have missed other older pieces.
Owner of the artwork	Private collection 1 in 2012
History of the Collection using the inscription	The Perts were living in Madang and actively collecting in the 1960-70s. I think they moved to Queensland in the 70s. The collection was later bought by Wayne Heathcote.
Research questions	
For further information see	
Document prepared by	Anonymous Collector 1
Document last worked on	17/03/2012

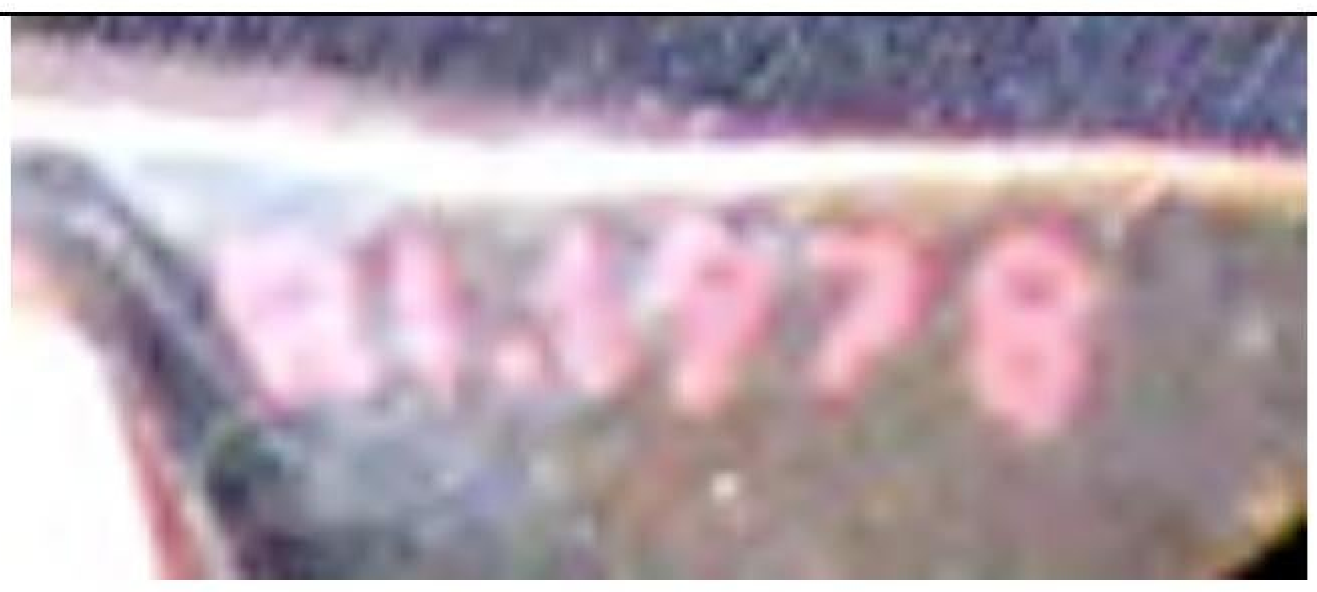
User of the inscription or label	PITT RIVERS MUSEUM, FARNHAM, DORSET, UK
Picture of the number	 The inscription by the Pitt Rivers Museum in ink reads 'Trobriand Islands. Wbstr.May.1899.' (cf. Waterfield and King 2006: 44). Below it in pencil appears the number P. 2020. This refers to the page number in the Pitt Rivers Museum, Farnham, catalogue in which a drawing of every object purchased appears. However, the drawing actually appears on p. 2202 in vol. 8 of the catalogue.

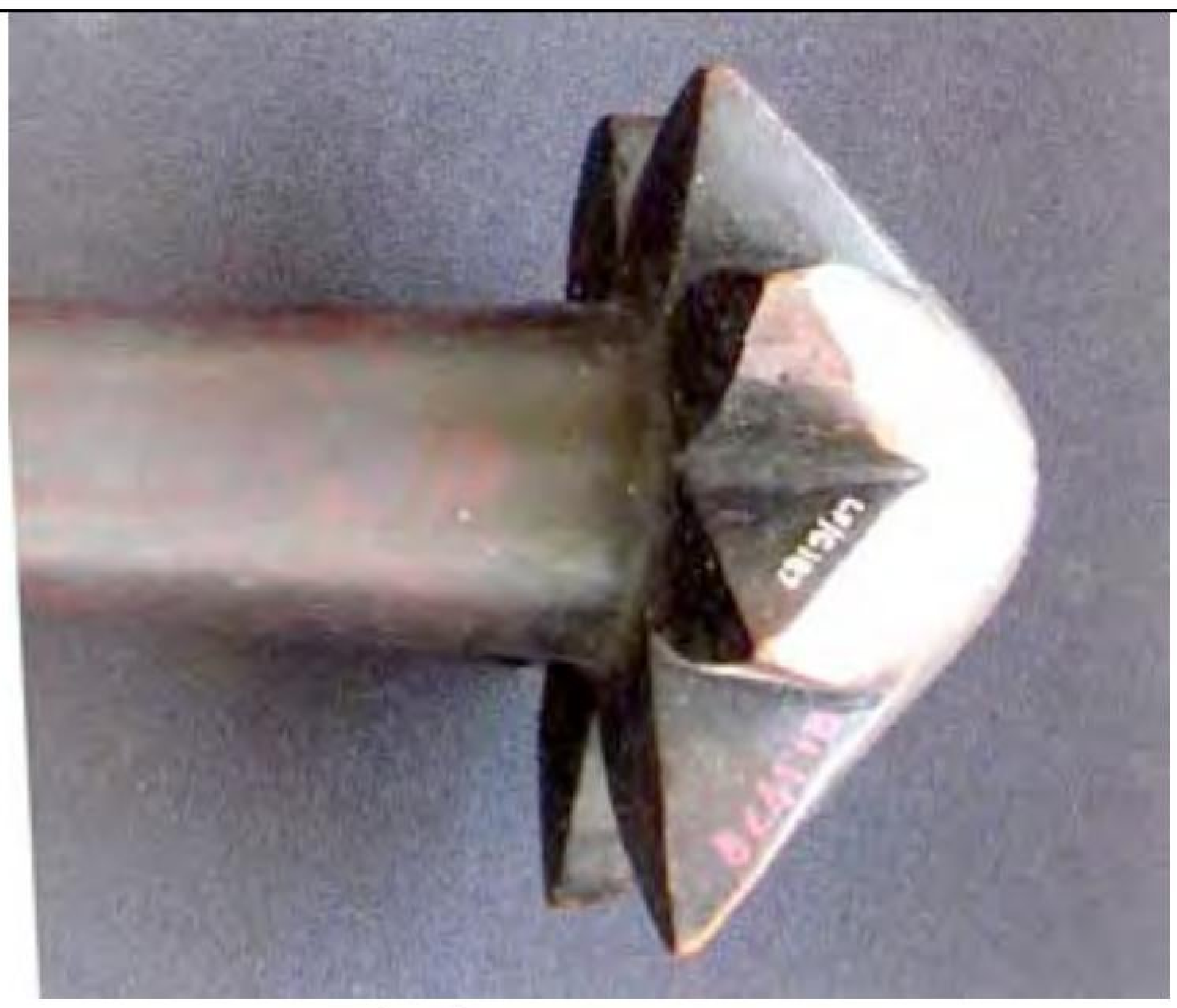
	 BARK BELT, NEW GUINEA, SAVAGE COLL: P: 1109. Mostly the catalogue information on Pitt Rivers Museum, Farnham, objects I’ve seen is inscribed directly on the object. Unusually in this case, the inscription is on a label. The bark belt shown below is indeed drawn on p. 1109 of the Pitt Rivers catalogue.
Object which carries the number	 The board with the inscription shown above. Probably a Trobriands houseboard.  Papuan Gulf bark belt collected by Savage.
Comments	The catalogue of the museum is online. - Search for ‘Rethinking Pitt-Rivers’, - then click on ‘Databases’ under ‘Main Menu’ on the right side of the document, - Then click on the third paragraph ‘There is a dedicated . . .’ - Then click on any of the volumes listed at the bottom of the resulting page.
Owner of the artwork	The Trobriands houseboard: John and Marcia Friede (Jolika) Collection in 2011.

	The bark belt: Galerie Lemaire, Amsterdam, in March 2015
History of the Collection	The Pitt Rivers Museum, Farnham, was closed in 1966 and its contents have been dispersed since then (Waterfield and King 2006: 50)
Research questions	
For further information see	- Oceanic Art Society Newsletter, vol. 13, nr 3, 2008, p. 8. - Waterfield & King (2006: 36-53)
Document prepared by	Harry Beran with photographs from John Friede and Finette Lemaire.
Document last worked on	30 March 2015

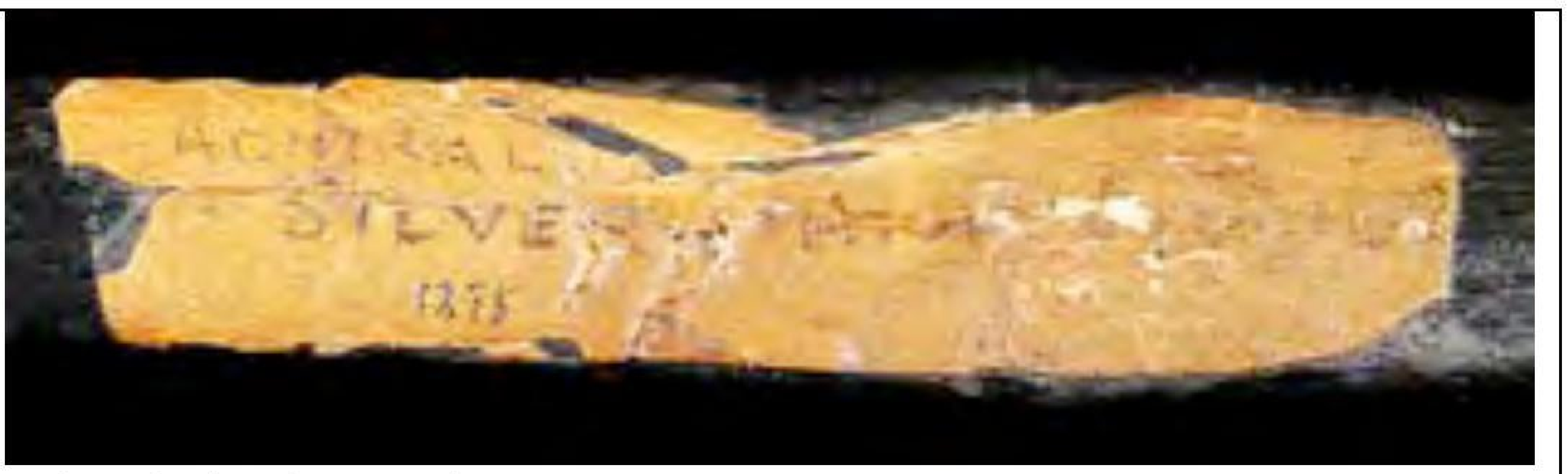
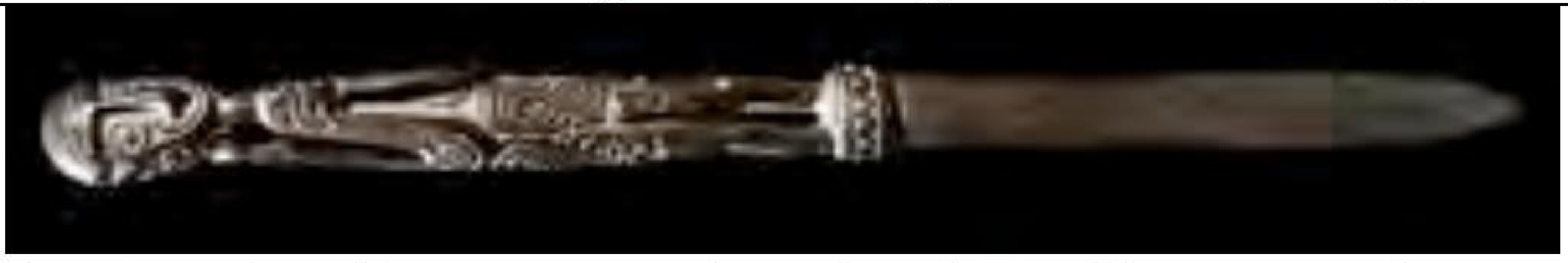
User of the inscription or label	**Rautenstrauch-Joest-Museum, Cologne**
Picture of the number or label	 Inscription on a New Ireland sculpture. (The object also carries a label with a printed version of this number).  Inscription on a New Ireland mask
Object which carries the number or label	 New Ireland sculpture with the inscription (and label) 13745

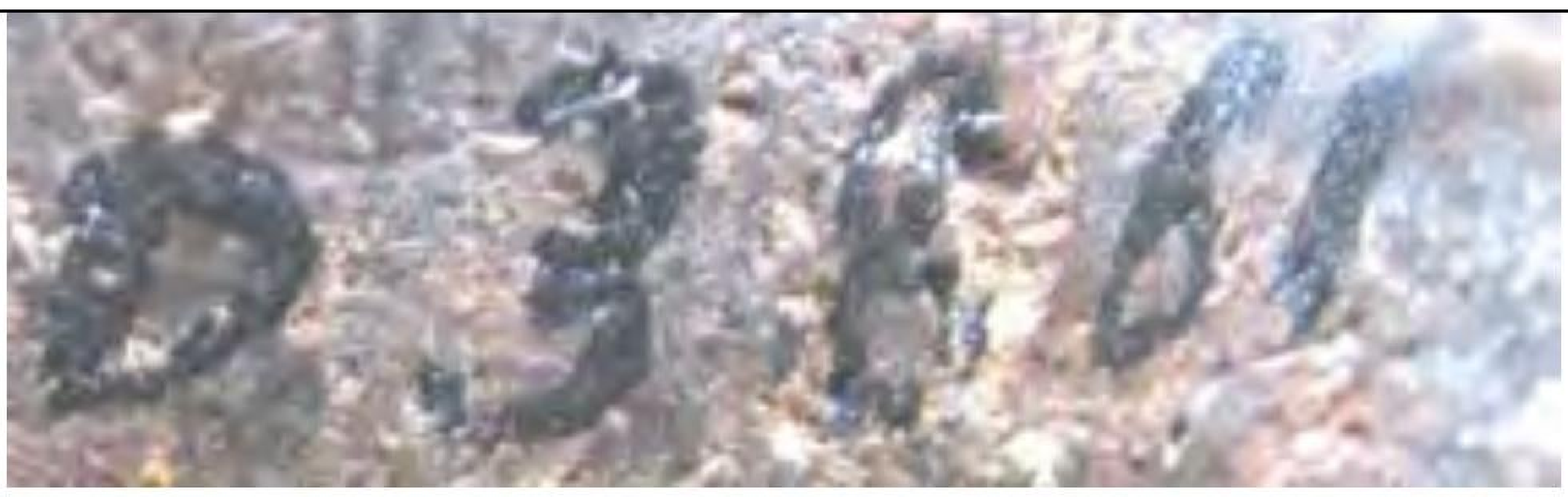
	 The New Ireland Malangan mask with the inscription 48274
Comments	
Owner of the artwork	Both objects are in the van Bussel Collection in January 2013 and were obtained by exchange with the Rautenstrauch-Joest-Museum. The sculpture also carries the van Bussel label Z 230. The mask also carries the van Bussel label Z 241 and is illustrated in Stöhr (1987, Fig. 268).
History of the Collection using the number or label	The Rautenstrauch-Joest-Museum is, of course, still flourishing.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs supplied by Loed van Bussel. I am grateful to Burkhard Fenner for pointing out that the mask is illustrated in Stöhr.
Document last worked on	2 Jan 2012

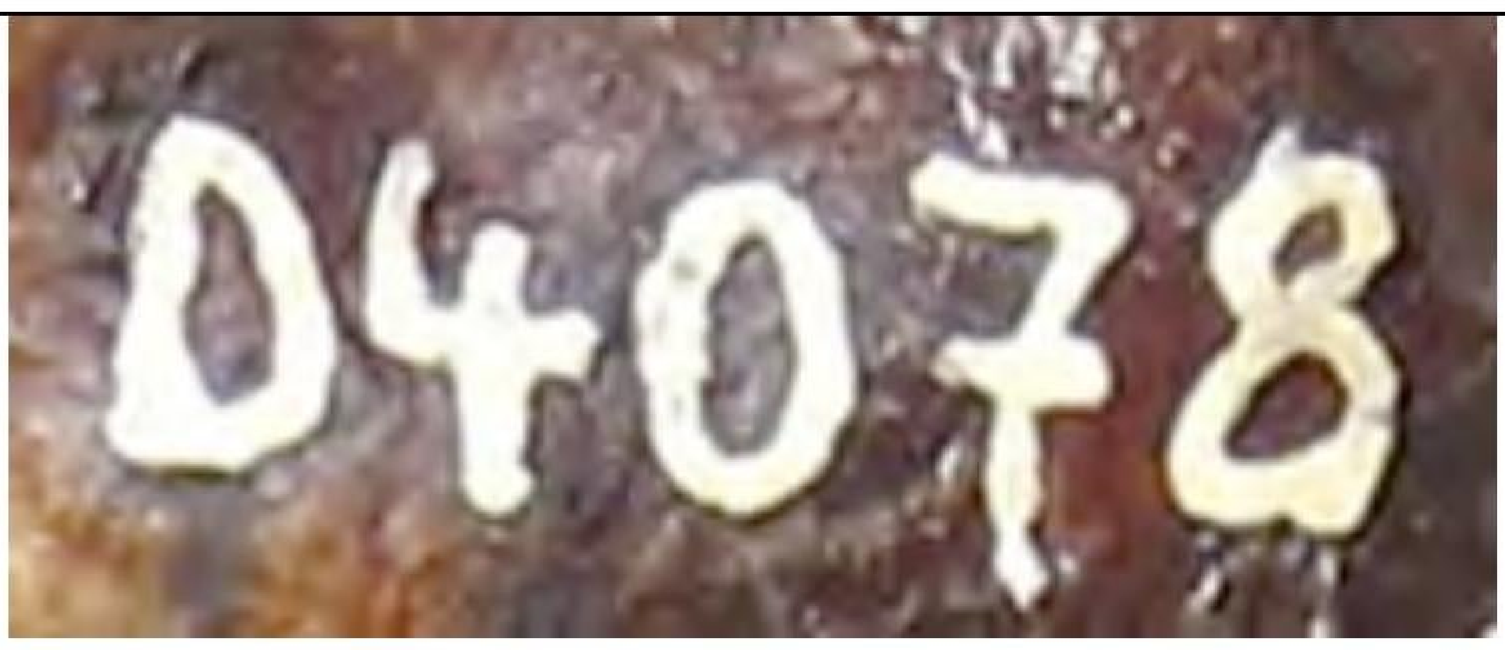
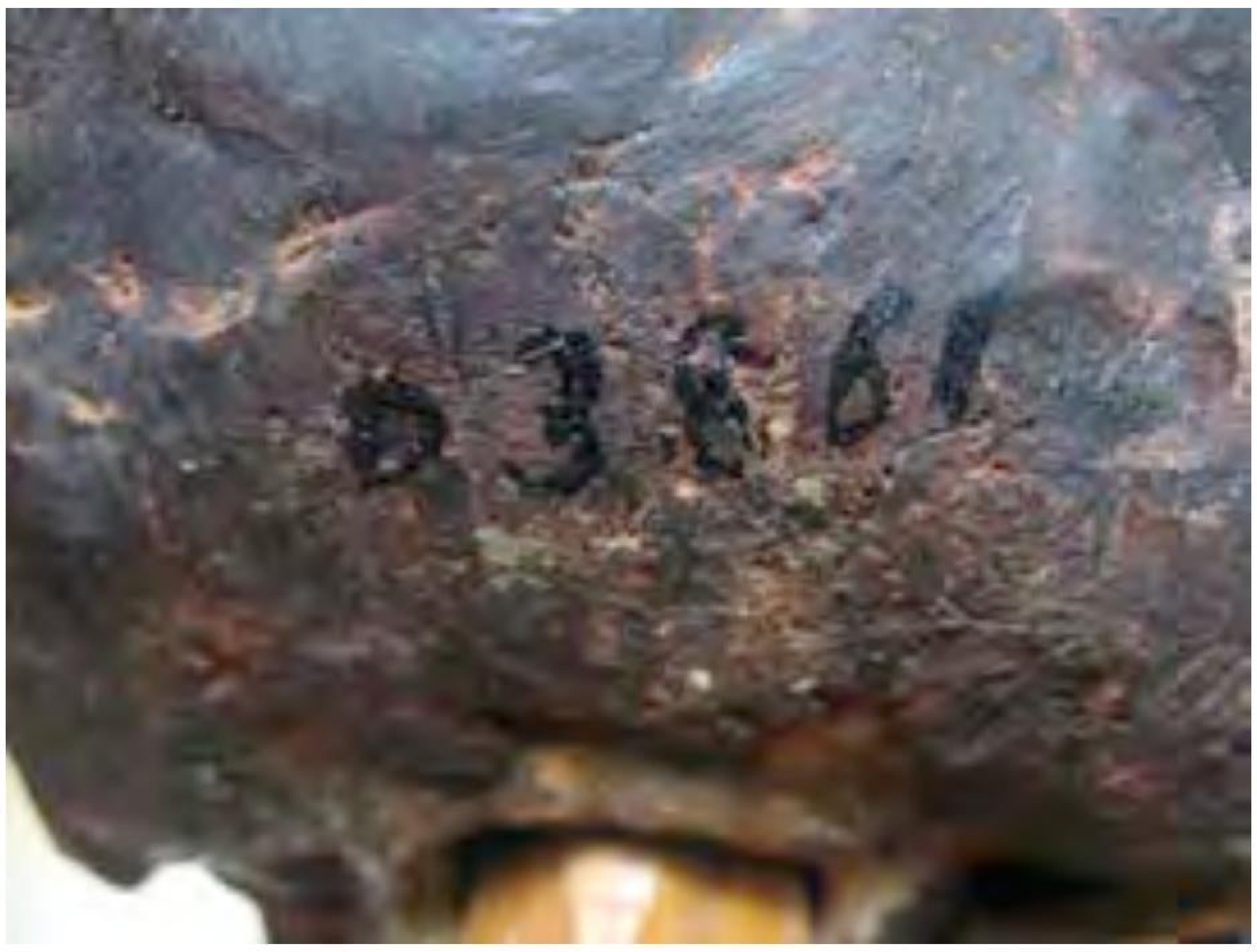
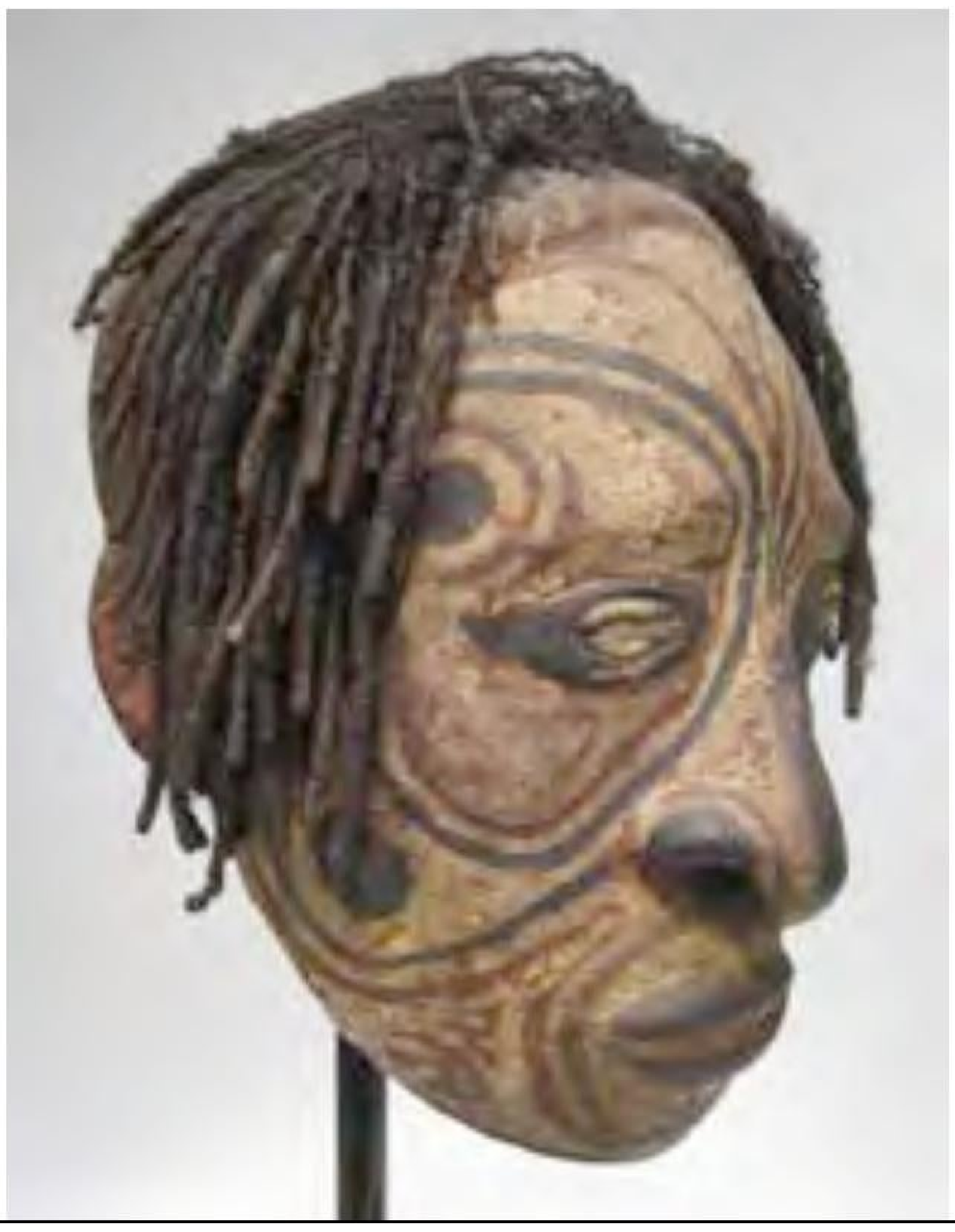
User of the inscription or label	ERIC ROWLISON, AUSTRALIA
Picture of the number	 R1.1978

Object which carries the number	 Vanuatu Club.
Comments	1. I have seen a number of other items from his collection (see below). The number after the fullstop is presumably the year of acquisition. The number before the fullstop the order of acquisition within the year. - R18.1977 a sculpture of a ?cat - R21.1977 a betelnut mortar - R54.1975 a drum 2. Rowlison inscribes his numbers in red. 3. The number in white above Rowlison's number R1.1978 is a later Leo Fleischmann Collection number (cf.)
Owner of the artwork	
History of the Collection using the inscription	His collection was sold by Lawson's Sydney after his death in the 1980s.
Research questions	
For further information see	Oceanic Art Society Newsletter, Vol. 9, Nr 1, 2004, p. 10.
Document prepared by	Harry Beran
Document last worked on	24 March 2012, revised 4 Jan 2013.

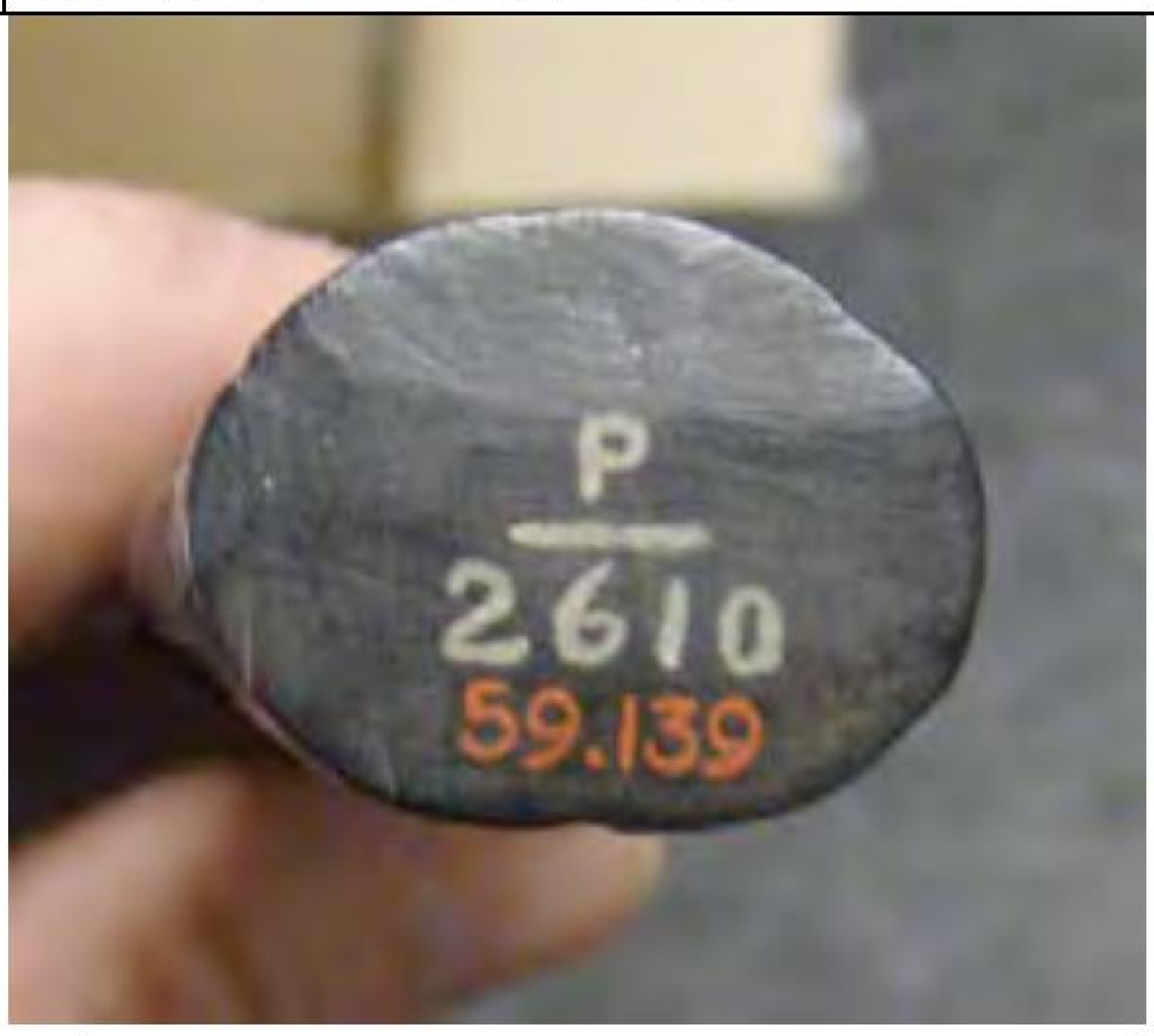
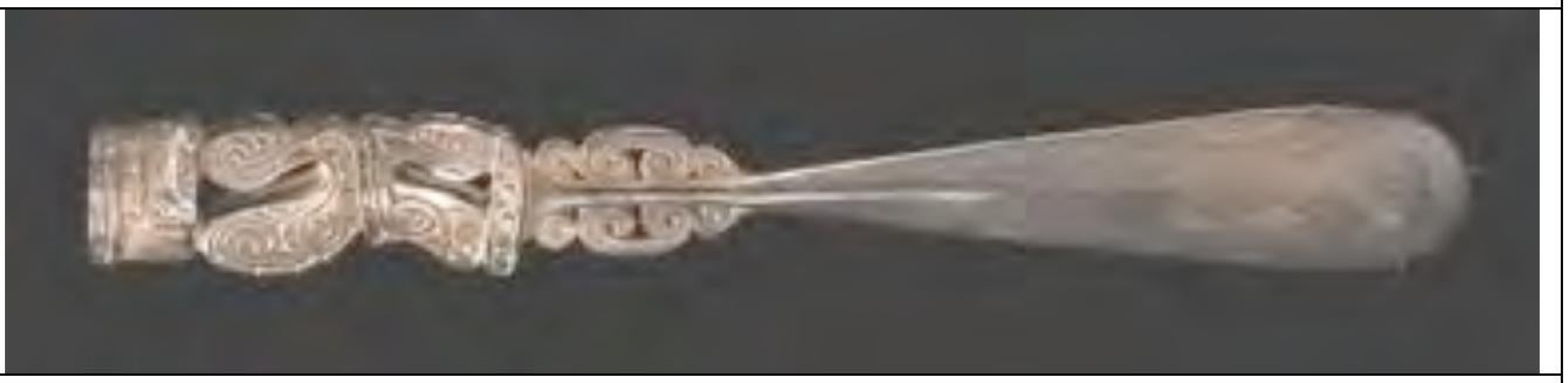
User of the inscription or label	Admiral Silver

Picture of the number or label	 The label reads in part 'ADMIRAL SILVER 1875'. The writing on its right side is illegible.
Object which carries the number or label	 A massim lime spatula, the handle carved as a standing figure.
Comments	
Owner of the artwork	Marc Assayag in April 2014, ex John and Marcia (Jolika) Friede Collection, ex Emile Bouchard Collection.
History of the Collection using the number or label	This is the only object known to me collected by Admiral Silver.
Research questions	Who was Admiral Silver? A quick look on the worldwideweb yielded nothing.
For further information see	
Document prepared by	Harry Beran with photographs from Marc Assayag
Document last worked on	4 April 2014

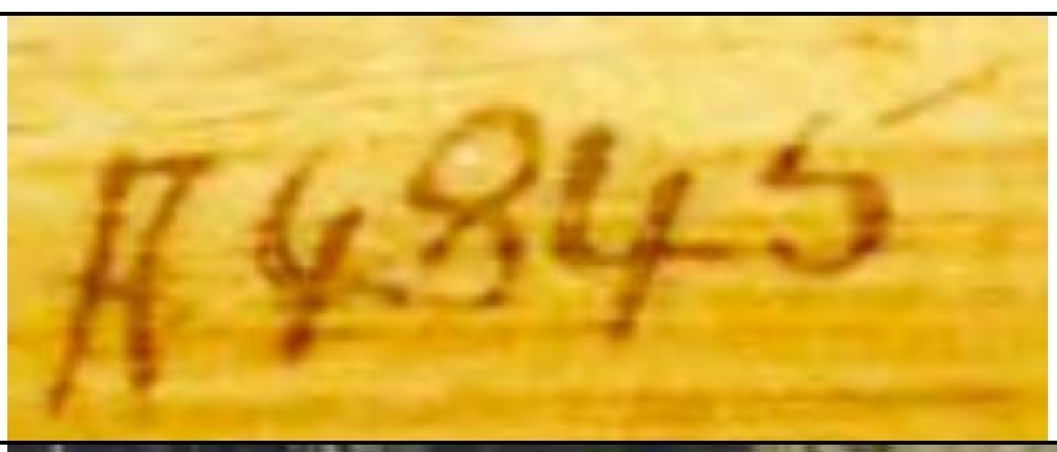
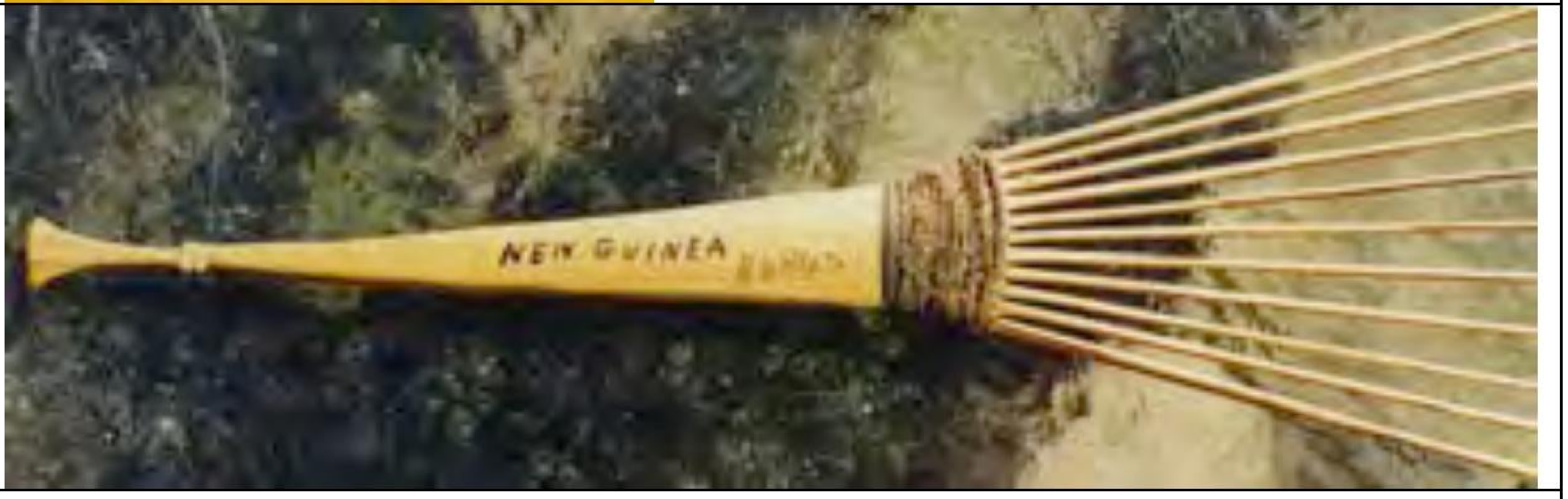
User of the inscription or label	**Übersee Museum Bremen**
Picture of the number	 1. The number D3861 or D3860 inscribed on a skull

	 2. Another number with a D prefix inscribed on a skull. This skull also has the number G.74.197, from an unidentified collection inscribed on it (cf.)
Object which carries the number	 Section of the skull inscribed D3861. 

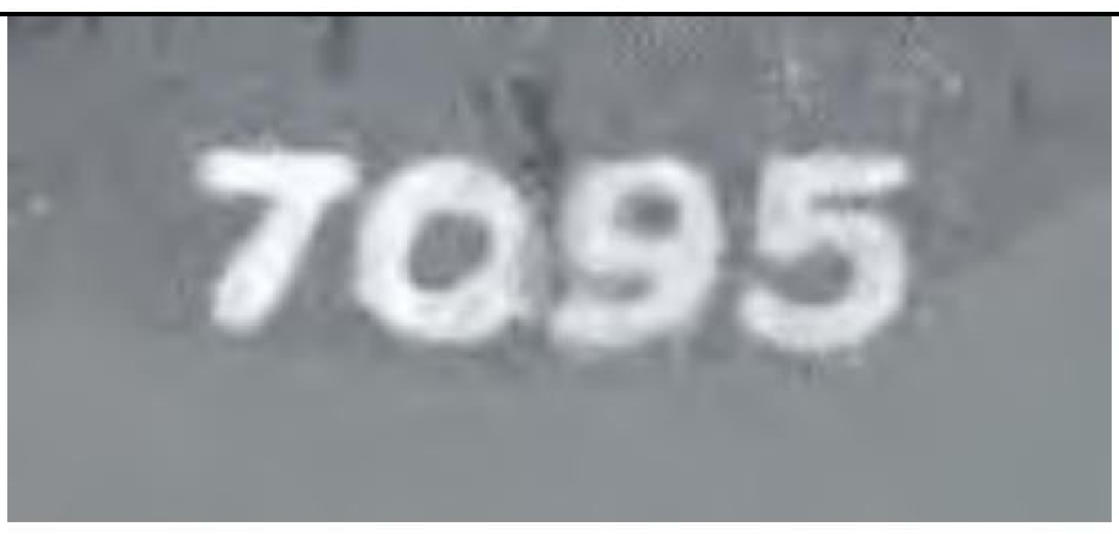
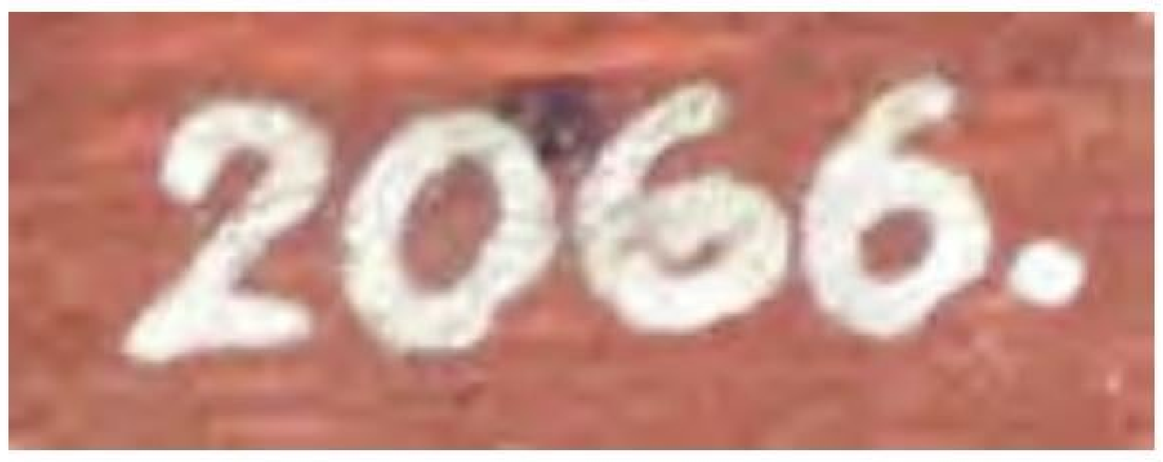
	Skull in the Karim Grusenmeyer Collection inscribed D4078 and G.75.197.
Comments	Both skulls are ex the Übersee Museum Bremen.
Owner of the artwork	The first skull is in Private Collection 1, 1976-2012. The second skull, shown above, in in the Karim Grusenmeyer Collection in 2012.
History of the Collection	The skull in Private Collection 1 was de-accesioned from the Übersee Museum Bremen in 1974.
Research questions	
For further information see	http://www.uebersee-museum.de/
Document prepared by	Anonymous collector 1, with additional information and photograph from Karim Grusenmeyer added by HB.
Document last worked on	10 August 2012, supplemented by HB 30 Aug, 2012

User of the inscription or label	**The UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY, PHILADELPHIA**
Picture of the number	 The University Museum of Pennsylvania used the grey number, P 2610 (Michael Hamson, email August 1, 2011). For the red number see Museum of Primitive Art.
Object which carries the number	
Comments	The object, a Massim lime spatula, was sold to the

	Museum of Primitive Art, New York, in 1958 (Michael Hamson, email Aug. 1st, 2011.
Owner of the artwork	Michael Hamson in 2011. Photos courtesy of Michael Hamson.
History of the Collection	Extant
Research questions	What does the P in the registration number stand for?
For further information see	Published Hamson (2011: 50-51, on left).
Document prepared by	Harry Beran, with information supplied by Michael Hamson
Document last worked on	14 Nov. 2013

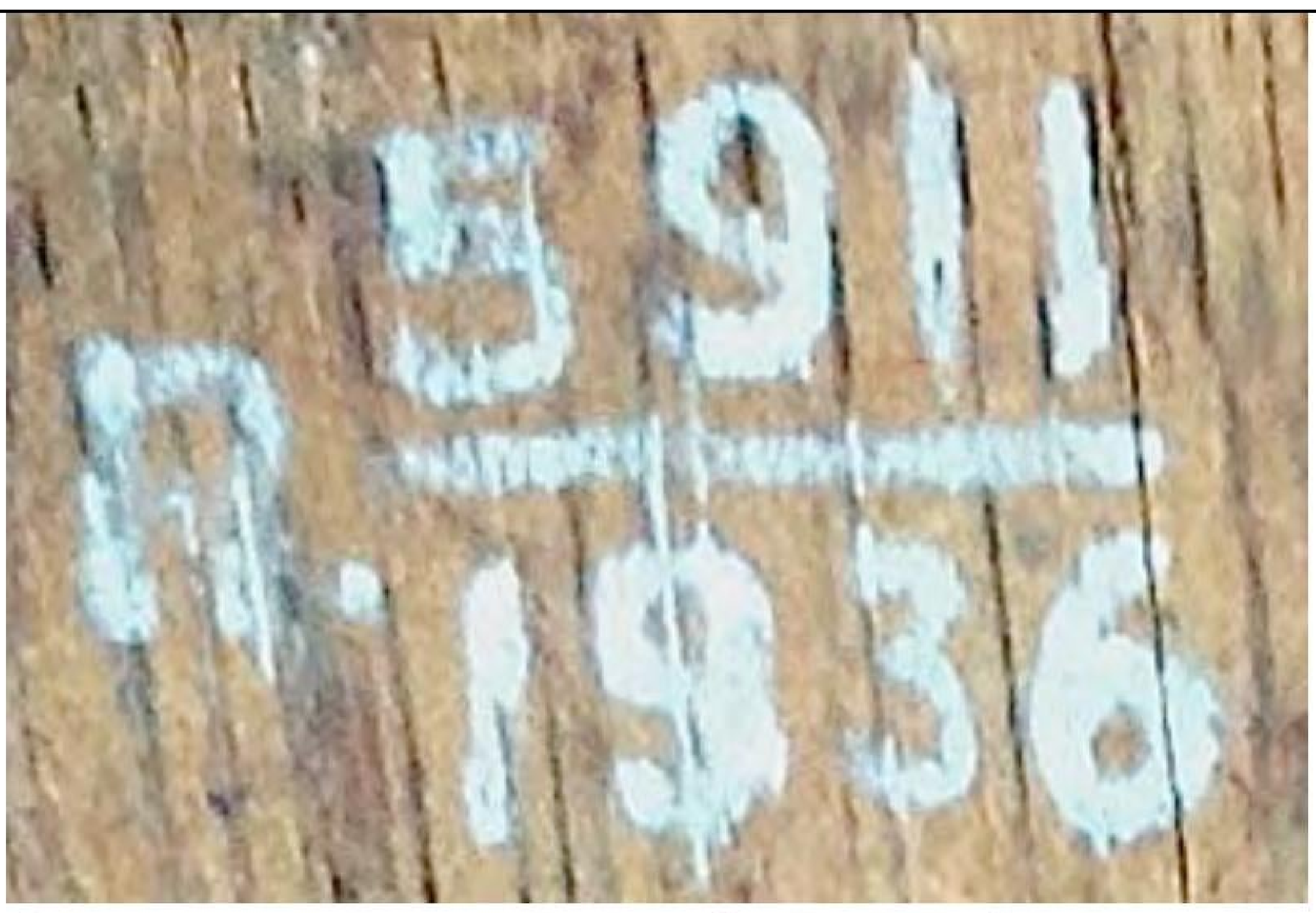
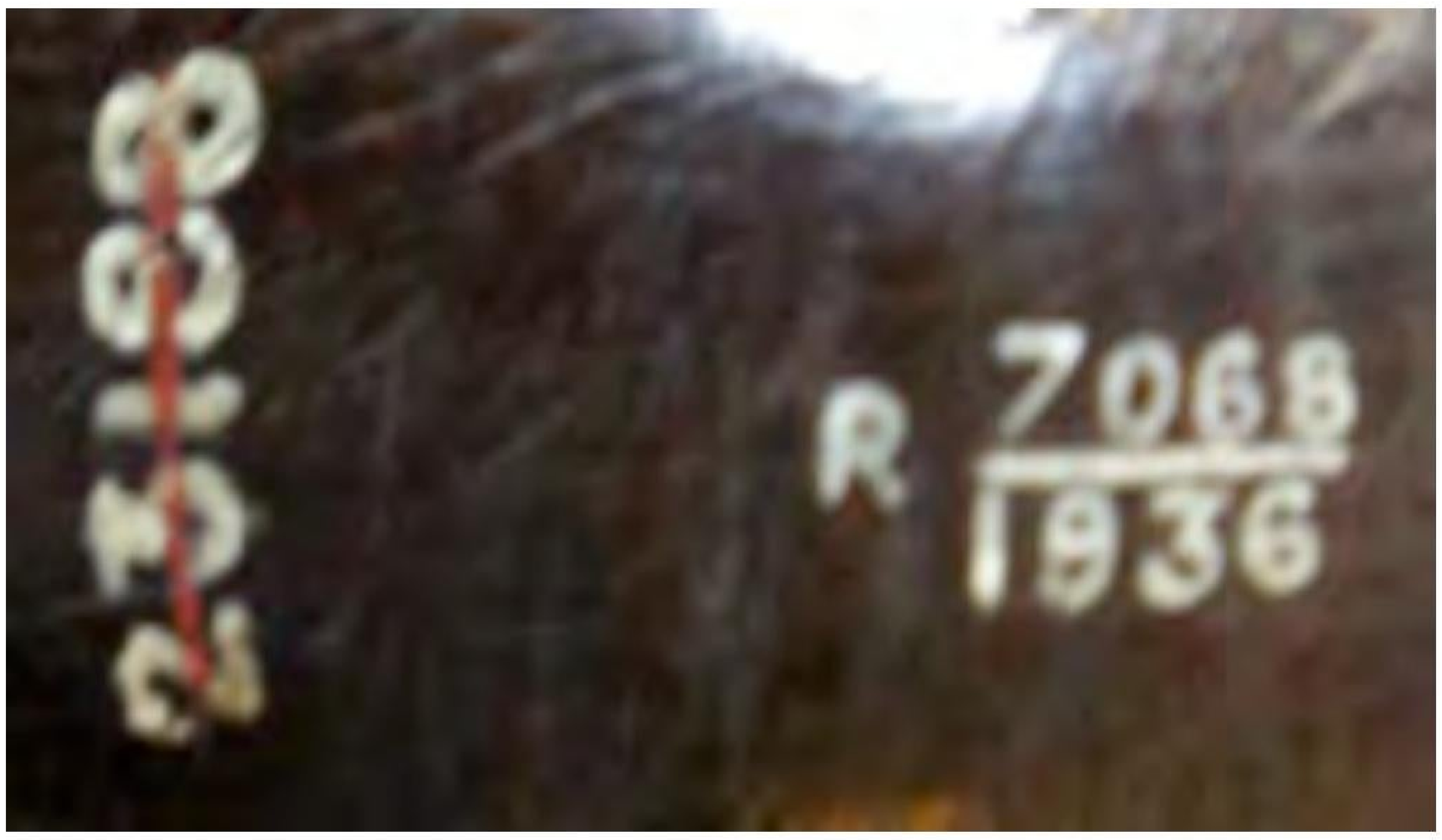
User of the inscription or label	CHARLES MELBOURNE WARD, AUSTRALIA
Picture of the number	
Object which carries the number	
Comments	1. Note the angular style of the A.
Owner of the artwork using the insxription	Formerly Harry Beran Collection, sold to John and Marcia Friede (Jolika) Collection
History of the Collection	
Research questions	Check what the prefixes are on the objects from the Mel Ward Collection in the Australian Museum.
For further information see	Oceanic Art Society Newsletter, vol. 9, nr 5, 2004, p. 10-11

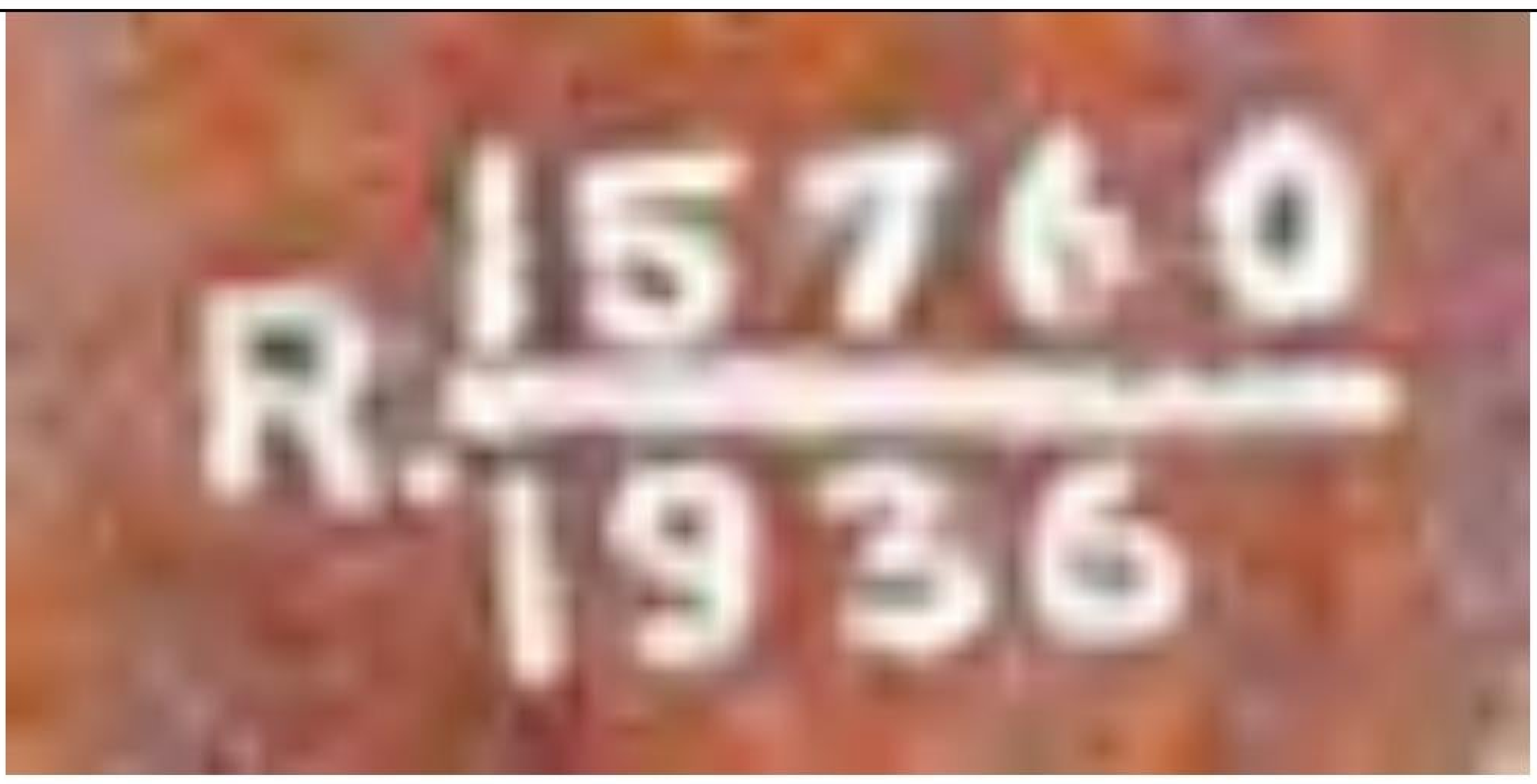
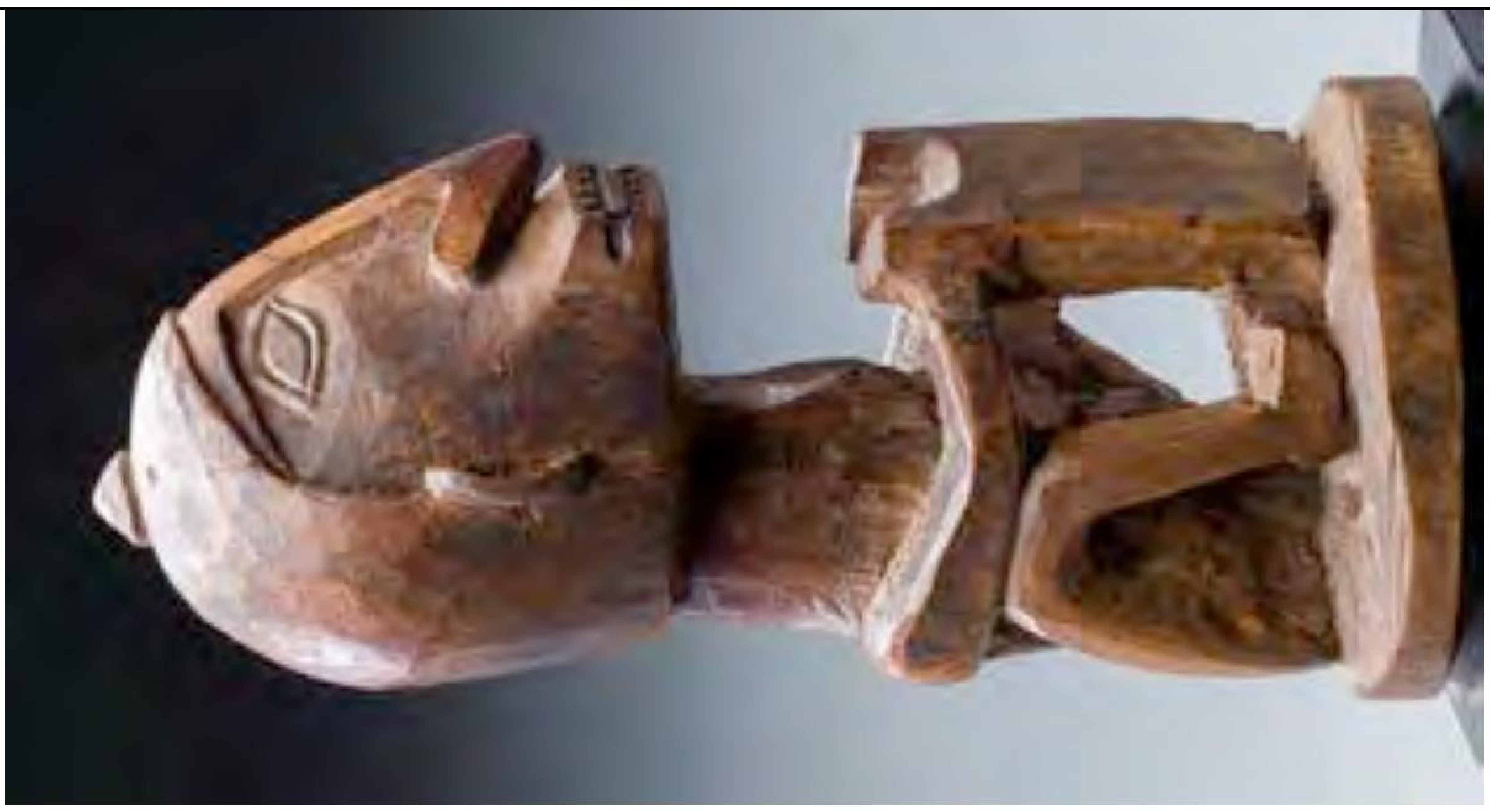
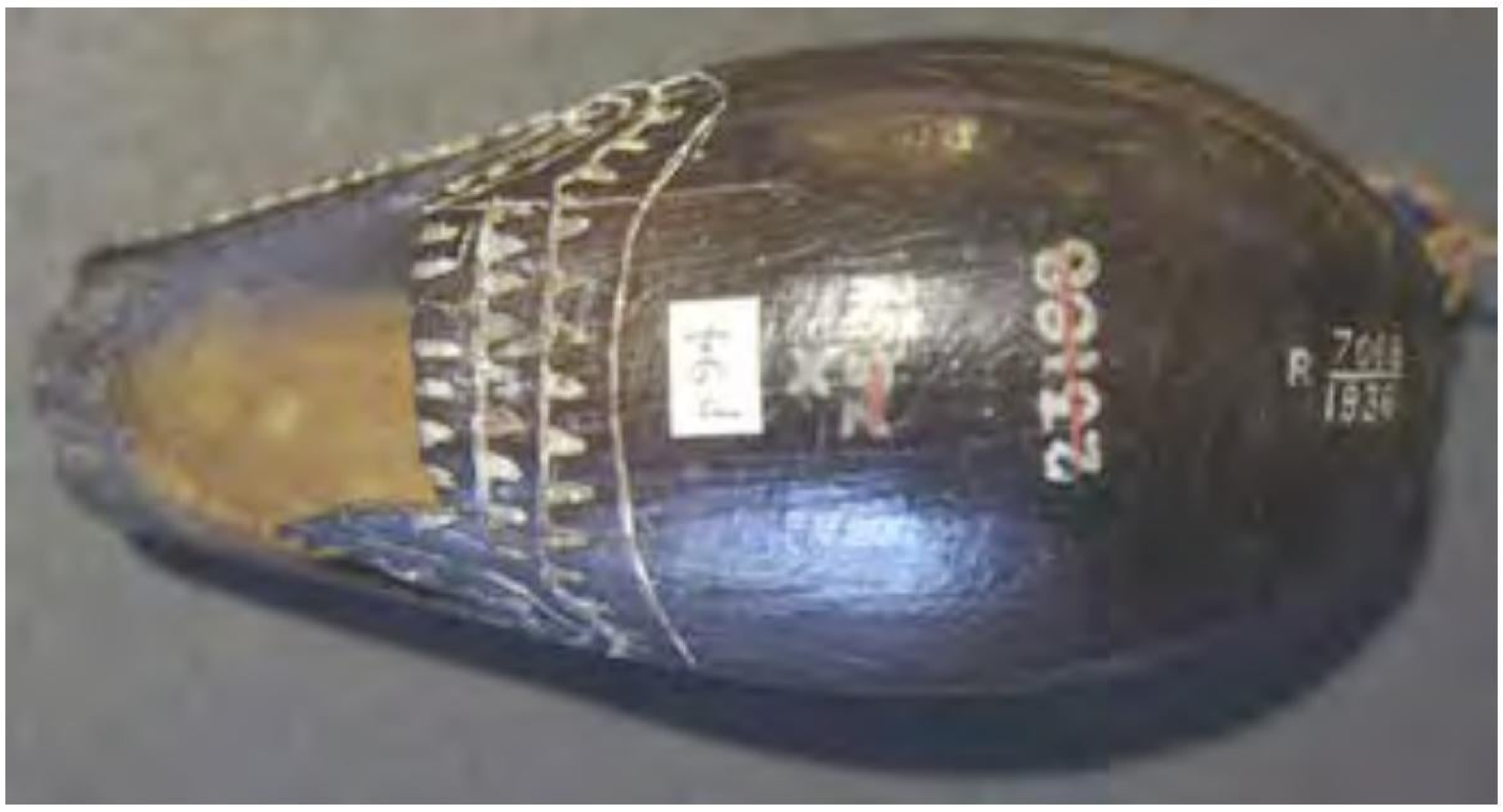
Document prepared by	Harry Beran
Document last worked on	24 March 2012

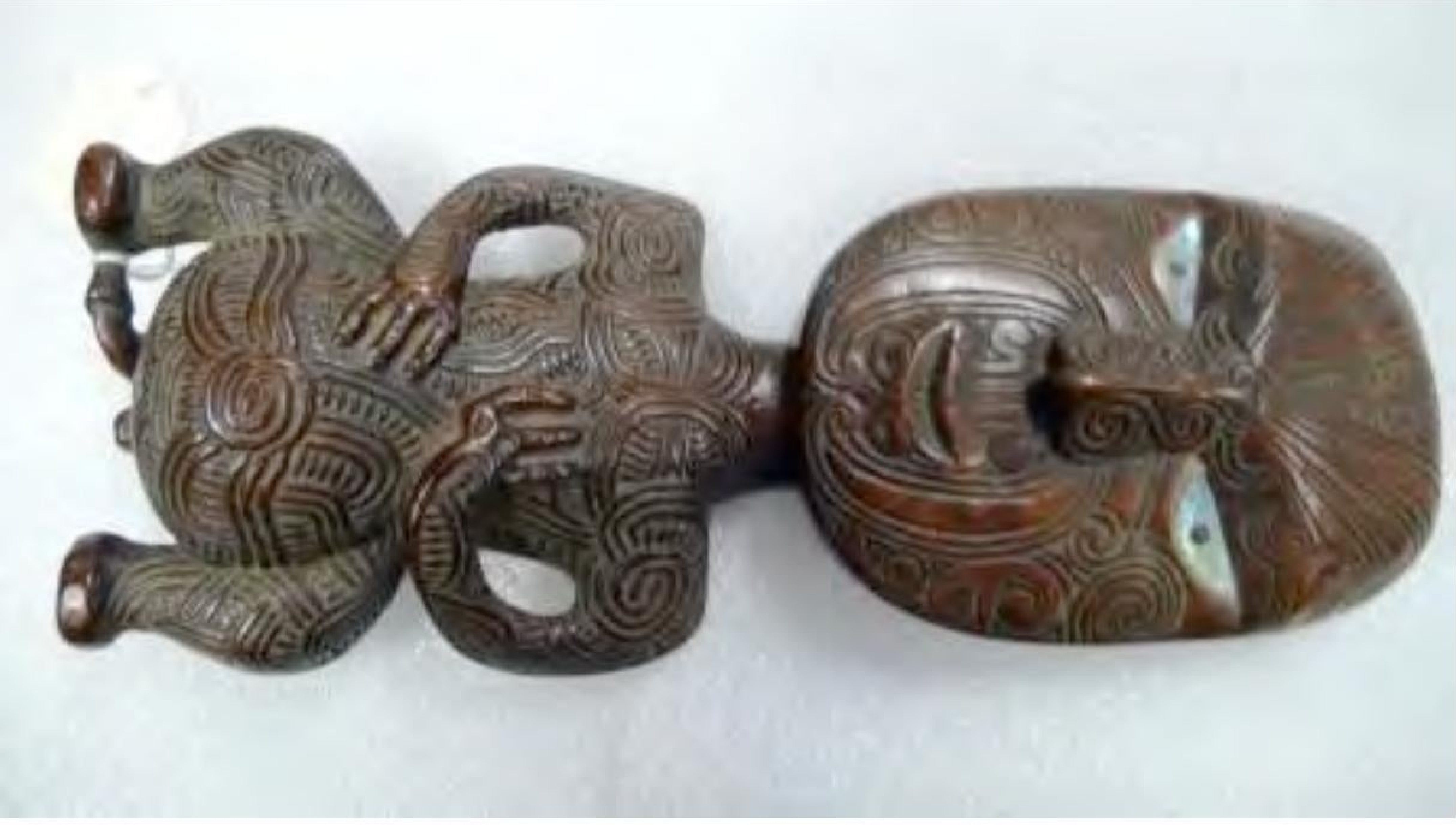
User of the inscription or label	W.D. WEBSTER, UK
Picture of the number	 The number appears on the back of the houseboard shown below  The number on the adze handle shown below
Object which carries the number	 A houseboard, probably from the Trobriand Islands in the John and Marcia Friede (Jolika) Collection, New York. An adze handle from the Admiralty Islands in the Hugues Bienaymé Collection in Dec. 2014. It is ex the Pitt Rivers Museum, Farnham, and inscribed ‘WBSTR’
Comments	1. The numbers inscribed on objects sold by Webster

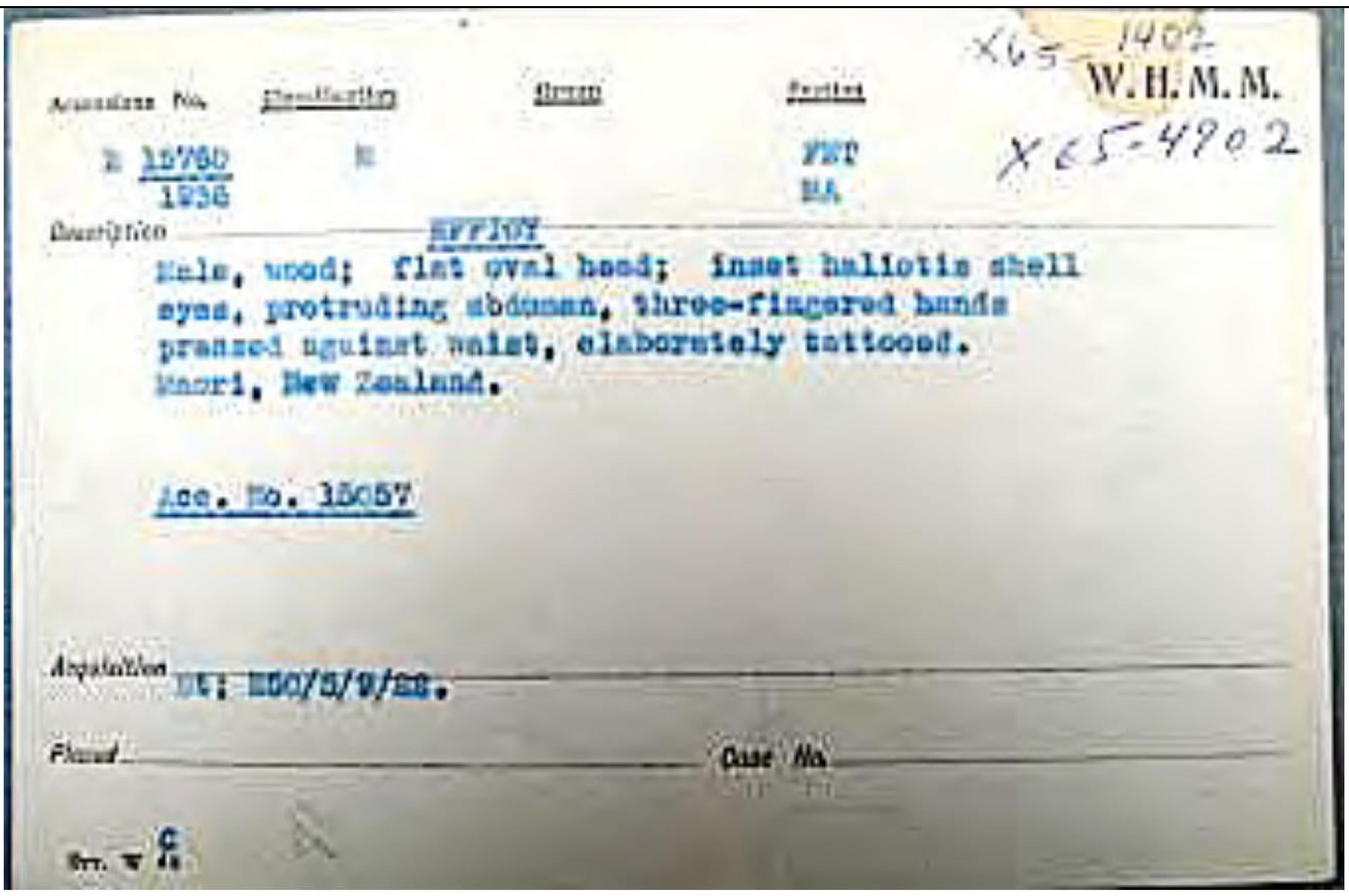
	seem to be ledger numbers. They appear in the later Webster sales catalogues (e.g. Catalogue 23 of December 1899) and they are visible on some of the objects illustrated in his catalogues (e.g. Catalogues 23 and 26). 2. If Webster did indeed have ledgers in which he recorded the objects that went through his hands, their whereabouts is unknown. 3. I am indebted to Hugues Bienaymé, Burkhard Fenner, Julian Harding, and Hermione Waterfield for help with the research on the Webster numbers.
Owner of the artwork	
History of the Collection	
Research questions	
For further information see	- Oceanic Art Society Newsletter, vol. 13, nr 3, 2008, p. 8. - Waterfield & King (2006: 55-63)
Document prepared by	Harry Beran
Document last worked on	10 Dec. 2014

User of the inscription or label	**Henry Wellcome (1853-1936) collection**

	 Portrait of Sir Henry Wellcome, reproduced by permission of the Wellcome Collection.
Picture of the number or label	 1. Inscription on a *korwar* figure in Michael Hamson's possession in 2014, shown below. Hamson was told that the figure had once been in the Wellcome collection.  2. The number on the marupai shown below.

	 3. Number inscribed on the back of the Maori figure shown below.
Object which carries the number or label	 1. *Korwar* which carries the inscribed number R. 5911 over 1936.  2. Papuan Gulf *marupai* which carries the number R 7068 over 1936 on the bulbous end.

	 3. Maori figure in the Fowler Museum, University of California, Los Angeles, X65-4902, which carries the inscribed number R. 15760 over 1936.
Comments	Michael Hamson proposed in 2014 that the R numbers were used by the Wellcome collection, Roy Hamilton, Senior Curator of Asian and Pacific Collections at the Fowler Museum, provided information which supported the proposal, and Chris Hilton, Senior Archivist of the Wellcome Collection, London, confirmed on 19/1/15 that the R numbers were indeed used by the Wellcome collection (the Wellcome Historical Medical Museum, as it then was) for a number of years. The collection of physical objects amassed by Wellcome is referred to as the Wellcome collection in this note to distinguish it from the Wellcome Collection, London, a public resource which is part of the Wellcome Trust, London. Roy Hamilton advises (email 14/12/14) that the Fowler Museum has a large number of objects acquired from the Wellcome collection in 1965-67. Many of these have accompanying catalogue cards from the Wellcome collection. This includes the Maori figure shown above. Its catalogue card records that it was originally accessioned in 1922, with accession number 15057, but re-catalogued, presumably in 1936, with the R number shown above.

	 X65 1402 W.H.M.M. Accession No. Classification Group Section R 15760 / 1936 R PNT MA X65-4902 Description EFFIGY Male, wood; flat oval head; inset haliotis shell eyes, protruding abdomen, three-fingered hands pressed against waist, elaborately tattooed. Maori, New Zealand. Acc. No. 15057 Acquisition [illegible] Placed Case No. The Wellcome Historical Medical Museum catalogue card which accompanies the Maori figure shown above. The British Museum has about 1400 objects from the Wellcome Collection but, judging by the online catalogue, none from Oceania.
Owner of the artwork	1. The *korwar* figure, Michael Hamson in March 2015. 2. The *marupai*, Julian and Barbara Harding in 2012. 3. The Maori figure, the Fowler Museum, University of California, Los Angeles, X65-4902
History of the Collection using the number or label	Sir Henry Wellcome 'was an American-British pharmaceutical entrepreneur . . . [who] founded the pharmaceutical company Burroughs Wellcome & Company in 1880' (Wikipedia). Roy Hamilton advises (email 14/12/15) that Henry Wellcome started collecting tribal art on a massive scale in approximately 1910. After Wellcome's death in 1936 most of his tribal art collection was disbursed. Chris Hilton (email 19/1/15) adds '. . . that the death and dispersal did not follow closely: much dispersal took place in the 1970s and 1980s'. A large number of Wellcome collection pieces are in the Fowler Museum, many others in private collections. Roy advises that only a small proportion of the Wellcome pieces at the Fowler Museum have inscribed R numbers and that the numbers below the horizontal line range from 1936 to 1943. He, therefore, suggests that for a few years after Wellcome's death objects in the collection were re-catalogued with the numbers below the line standing for the year of the re-cataloguing. (I have a few pictures of objects with R numbers in private collections and the corresponding numbers on these

are 1936 and 1937.)

Chris Hilton advises (email 19/1/15) that '[t]he system of numbering that uses the year of accessioning plus a number began in 1935, before Wellcome's death, and continued in use until 1980. Although Wellcome was long dead, boxes of material that he had purchased were still being opened this late. Its format varies – the R is not always present. Prior to 1935 the Wellcome Historical Medical Museum used a sequential numbering system that had reached over 60,000 by the time it was superseded'.

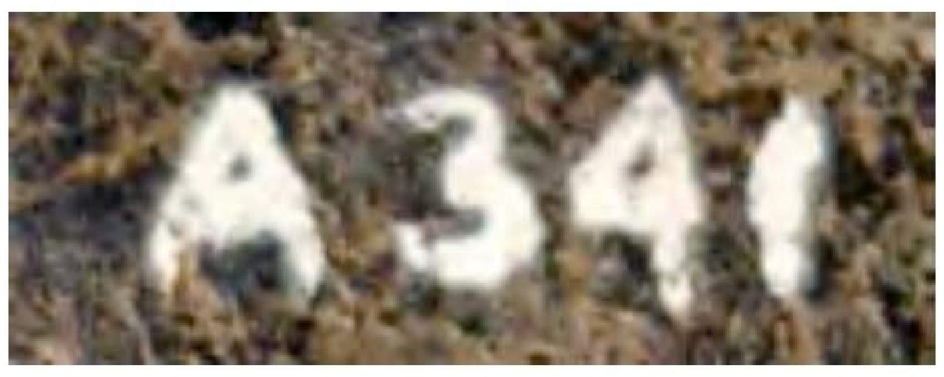
Chris Hilton (email 16/4/2015) advises that most likely two distinct series of accession numbers were used for items in the Wellcome collection:

- 'A' numbers, e.g. A2310
- 'R' numbers with a date suffix, e.g. R5736/1936

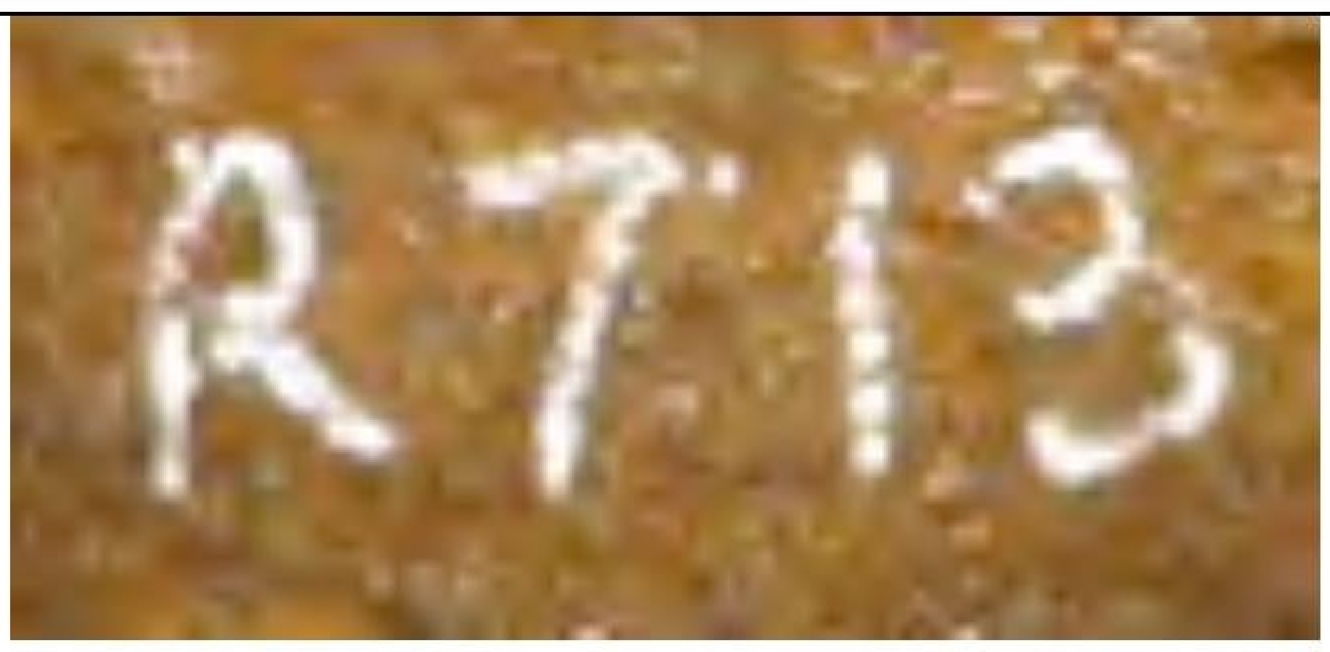
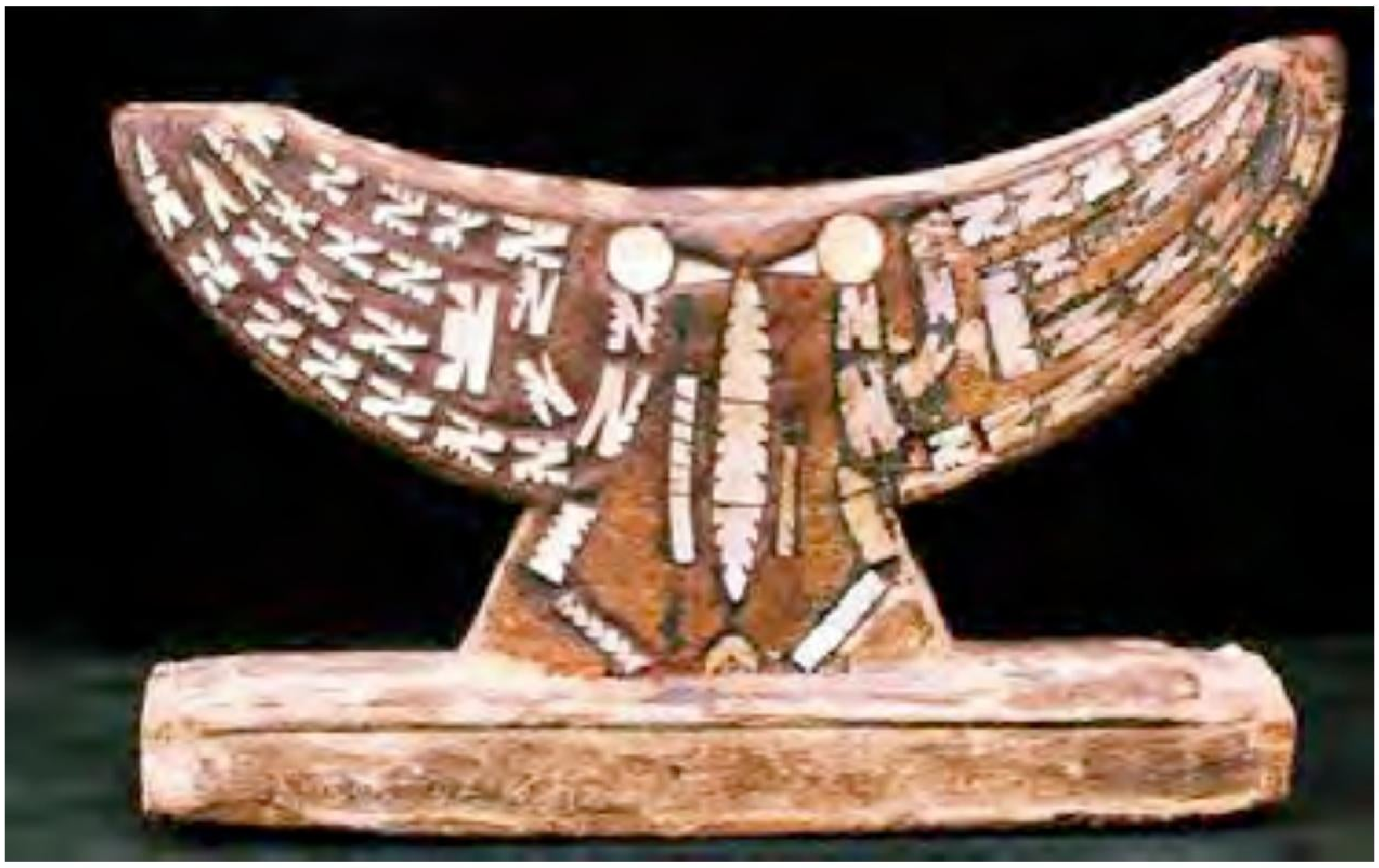
However, occasionally the A or R prefix may have been omitted, as on the catalogue card from the Wellcome Historical Medical Museum with the accession number 15057.

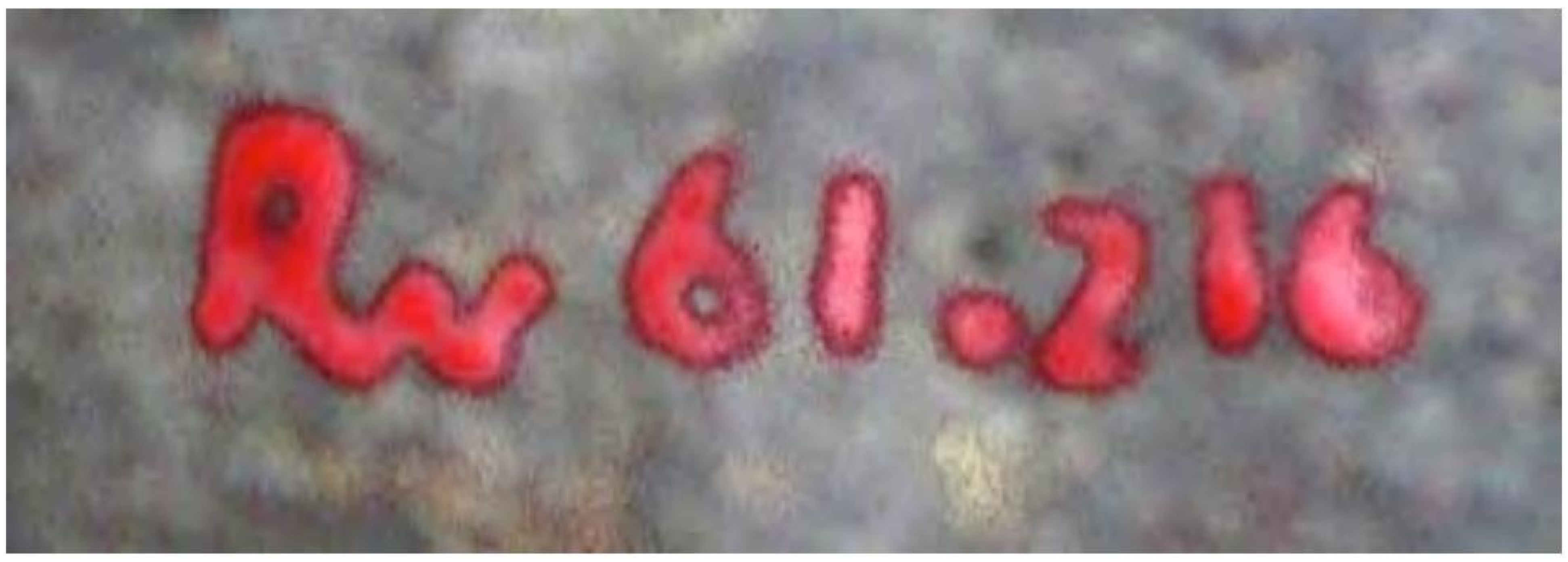
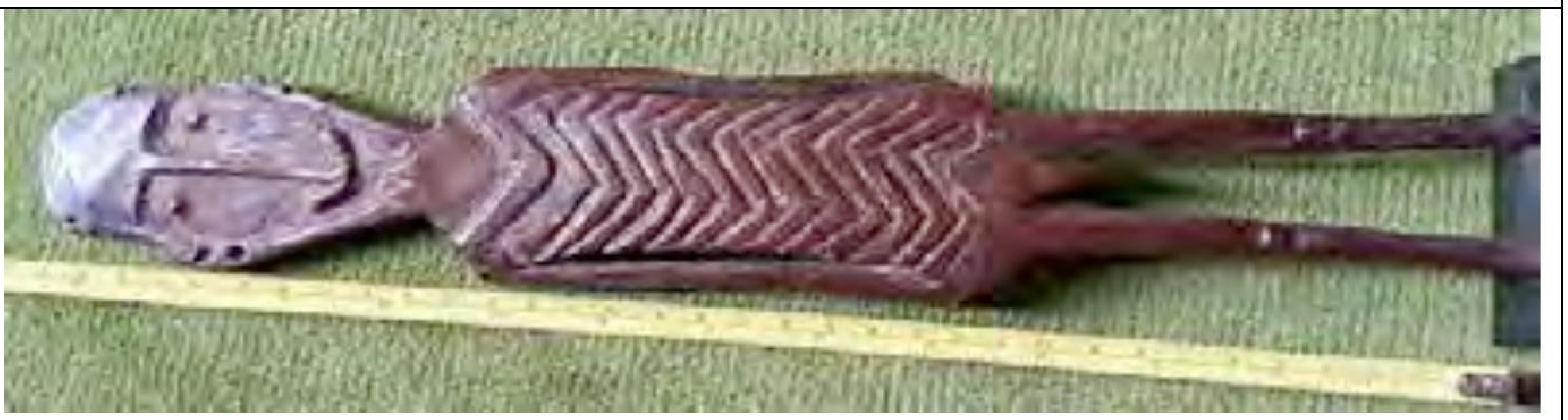
There are two inscriptions from unidentified collections on the present website which could possibly be Wellcome collection inscriptions. A search of the catalogues in the Wellcome Library may throw light on the issue.

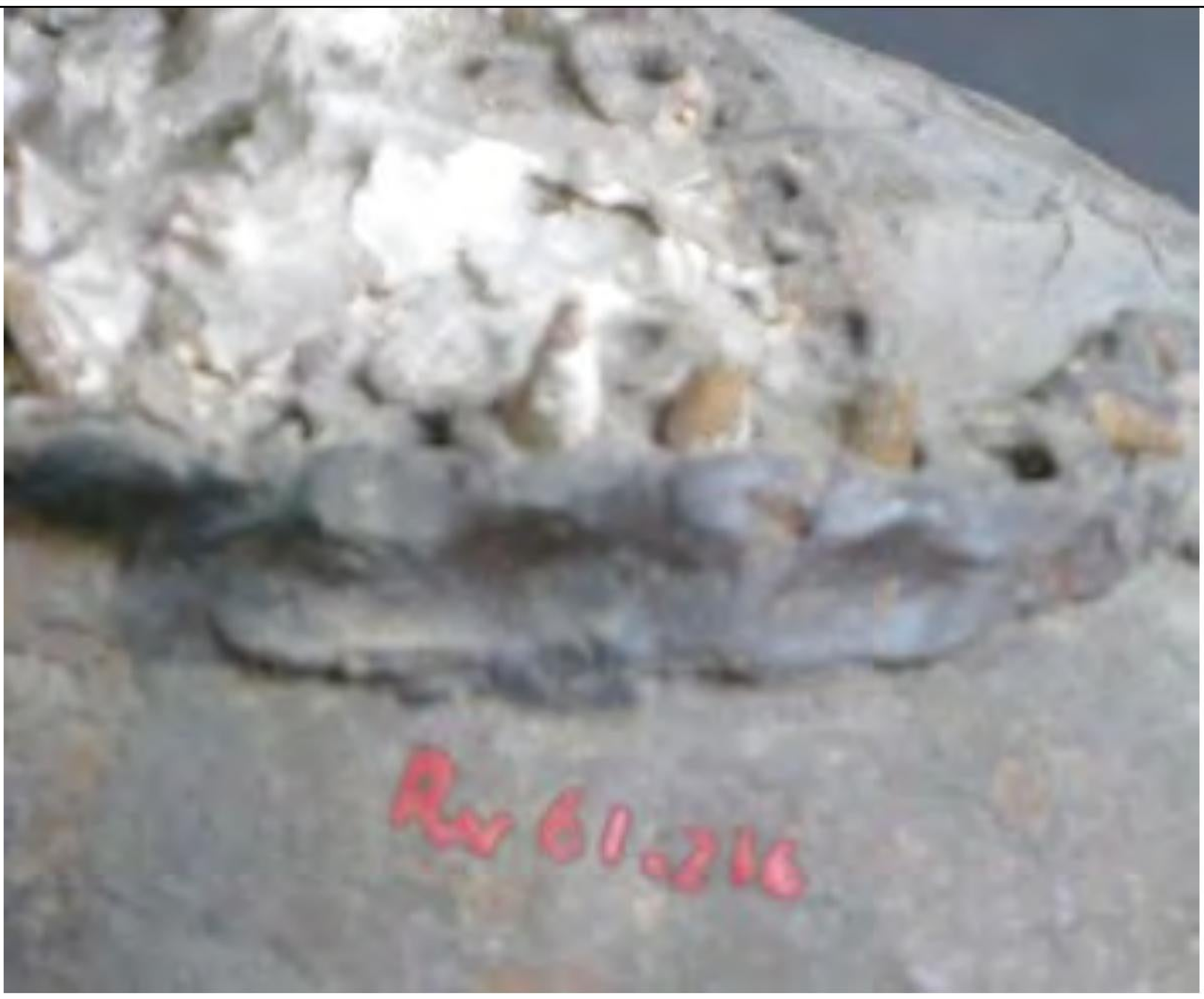
The first is an inscribed number with an A prefix on a Papua New Guinea dish (cf. Unidentified Collection A 341). The second an inscribed number with an R prefix but no date under the number on a Solomon Islands headrest (cf. Unidentified Collection R 713).



Papua New Guinea dish with the number A 341 inscribed.

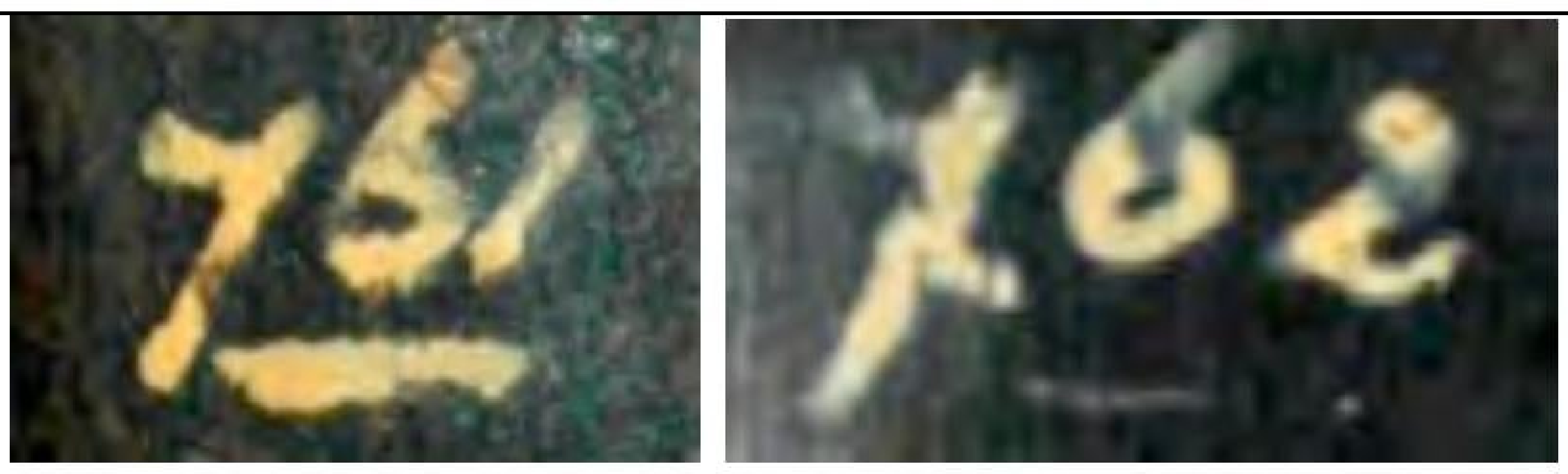
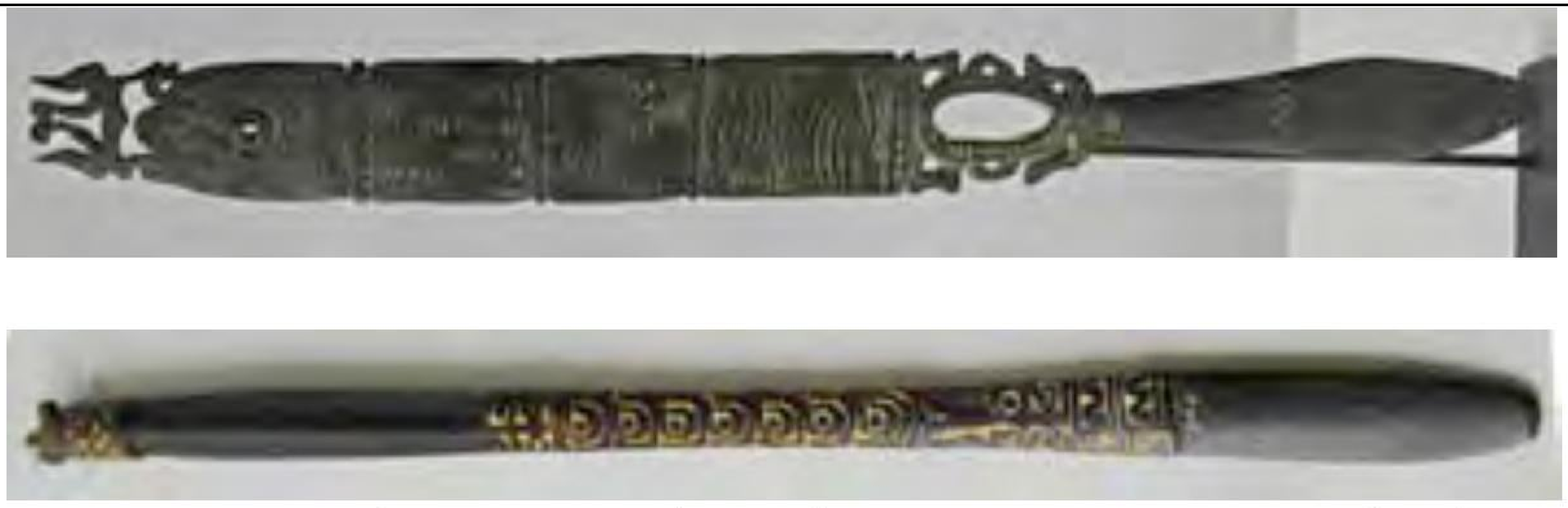
	  Solomon Islands headrest with the number R 713 inscribed.
Research questions	1. What does the R in the complex R catalogue numbers stand for? Chris Hilton (email 19/1/15) is not aware of any information on the issue. 2. Do any of the Wellcome collection pieces in the Fowler Museum have inscribed numbers other than those of the R 5911/1936 form?
For further information see	- http://wellcomelibrary.org/what-we-do/history-of-wellcome-library/wellcome-historical-medical-museum/ - Arnold, Ken and Danielle Olsen. 2003. *Medicine Man: The Forgotten Museum of Henry Wellcome (None).* London: British Museum. - Larson, Frances. 2009. *An Infinity of Things: How Sir Henry Wellcome Collected the World*. Oxford: Oxford University Press.
Document prepared by	Harry Beran with information and photographs from Julian and Barbara Harding, Michael Hamson, Roy Hamilton, and Chris Hilton.
Document last worked on	20 April 2015

User of the inscription or label	Raymond and Laura Wielgus Collection
Picture of the number or label	 The Kiwai figure numbered RW 56-39.  This skull numbered RW 61-216
Object which carries the number or label	 Kiwai figure with the number RW 56-39 inscribed on the back

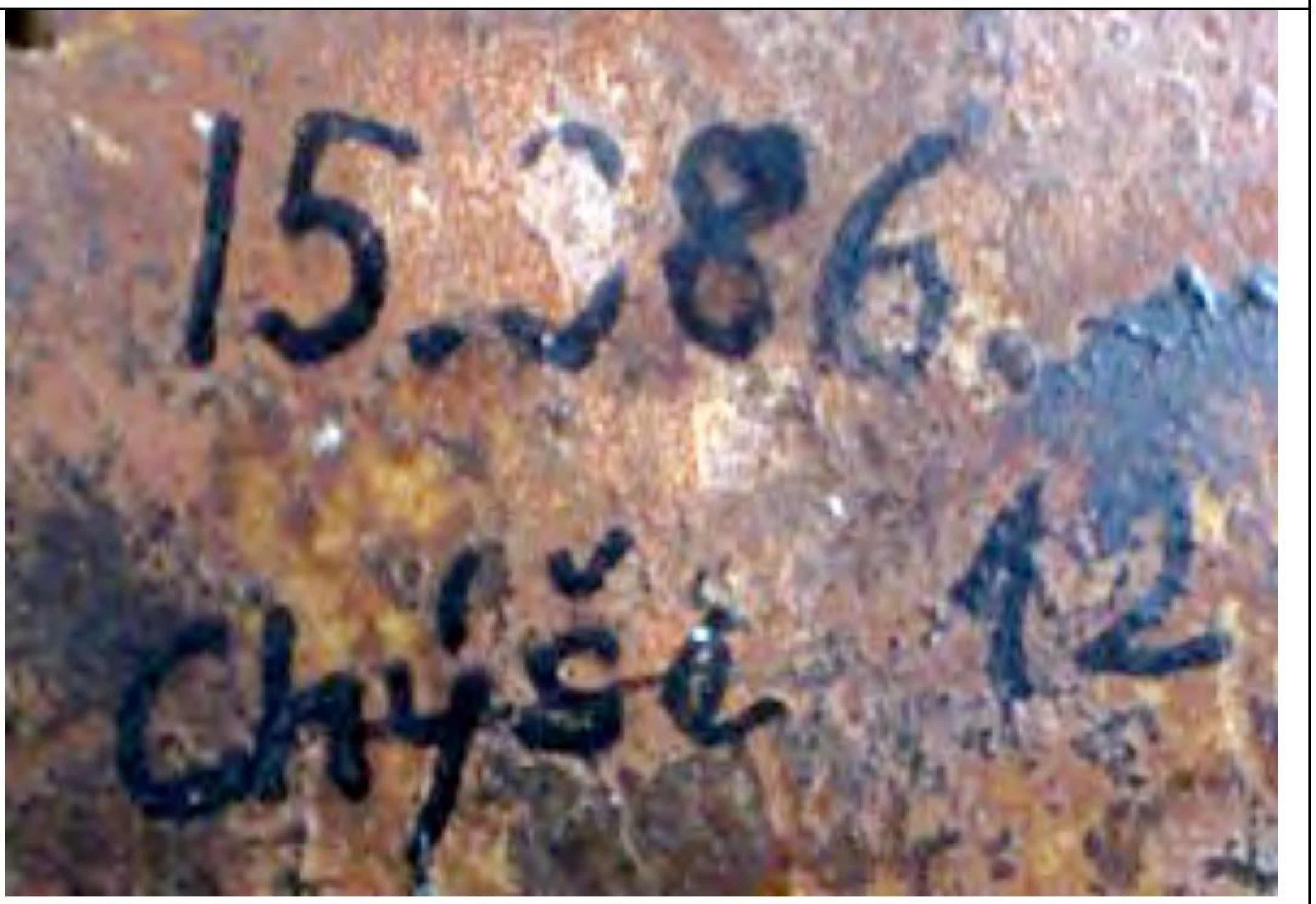
	 Part of the New Ireland skull with the inscribed number RW 61-216.
Comments	
Owner of the artwork	- The Kiwai figure has passed through a number of hands in the last few years. - The skull is Nr 1885 in Michel Grandsard's collection in 2014.
History of the Collection using the number or label	The Wielgus Collection is now in the Indiana University Arts Museum (Pelrine (1996: 7). The present pieces are not illustrated in the book.
Research questions	Does the Indinana University Arts Museum have a copy of a Wielgus Collection catalogue?
For further information see	Pelrine (1996) a book on the Wielgus collection which mentions the catalogue numbers for the pieces illustrated
Document prepared by	Harry Beran with information and photographs from Michel Grandsard and photographs of the Kiwai figure taken by Elisabeth Verhey.
Document last worked	9 April 2015

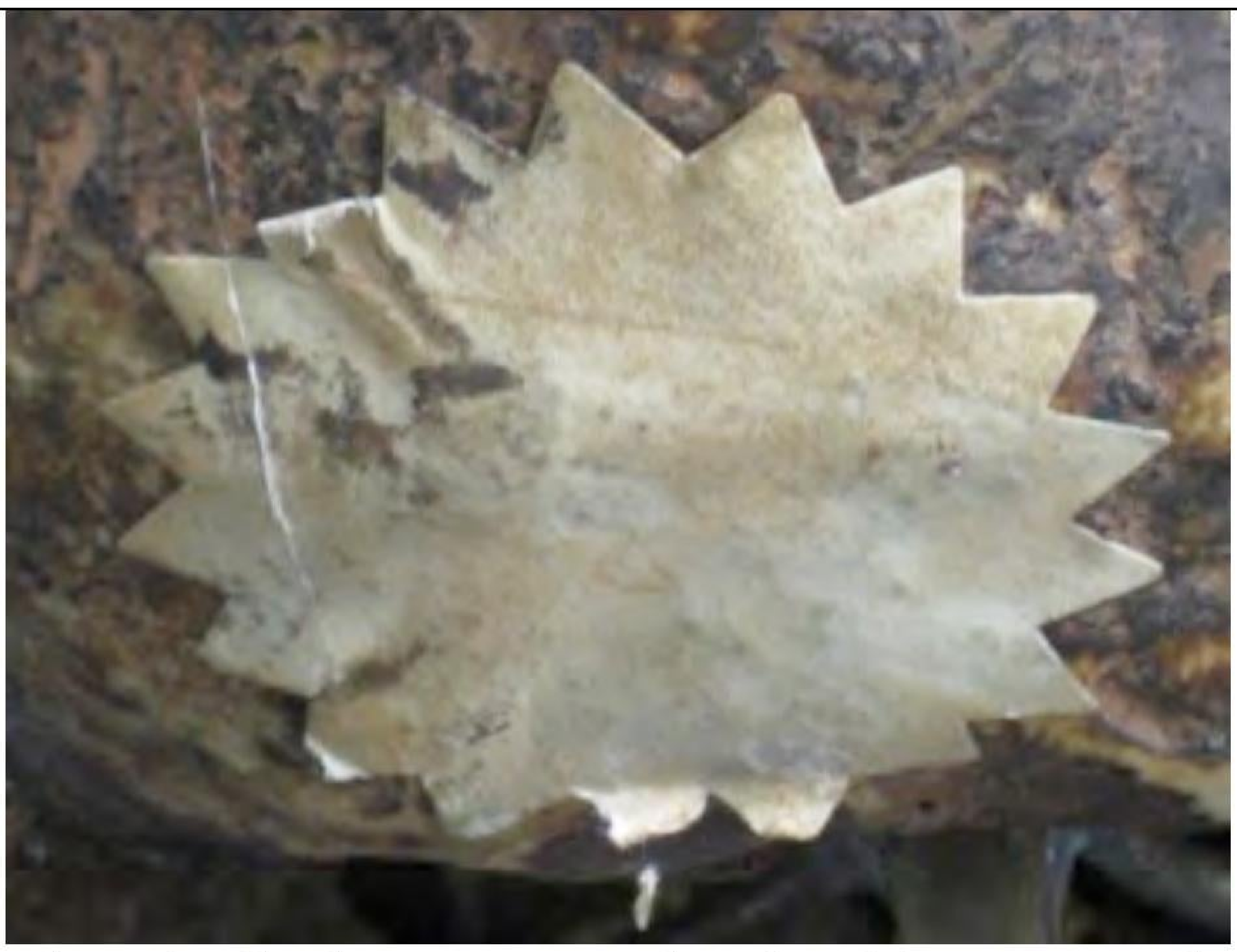
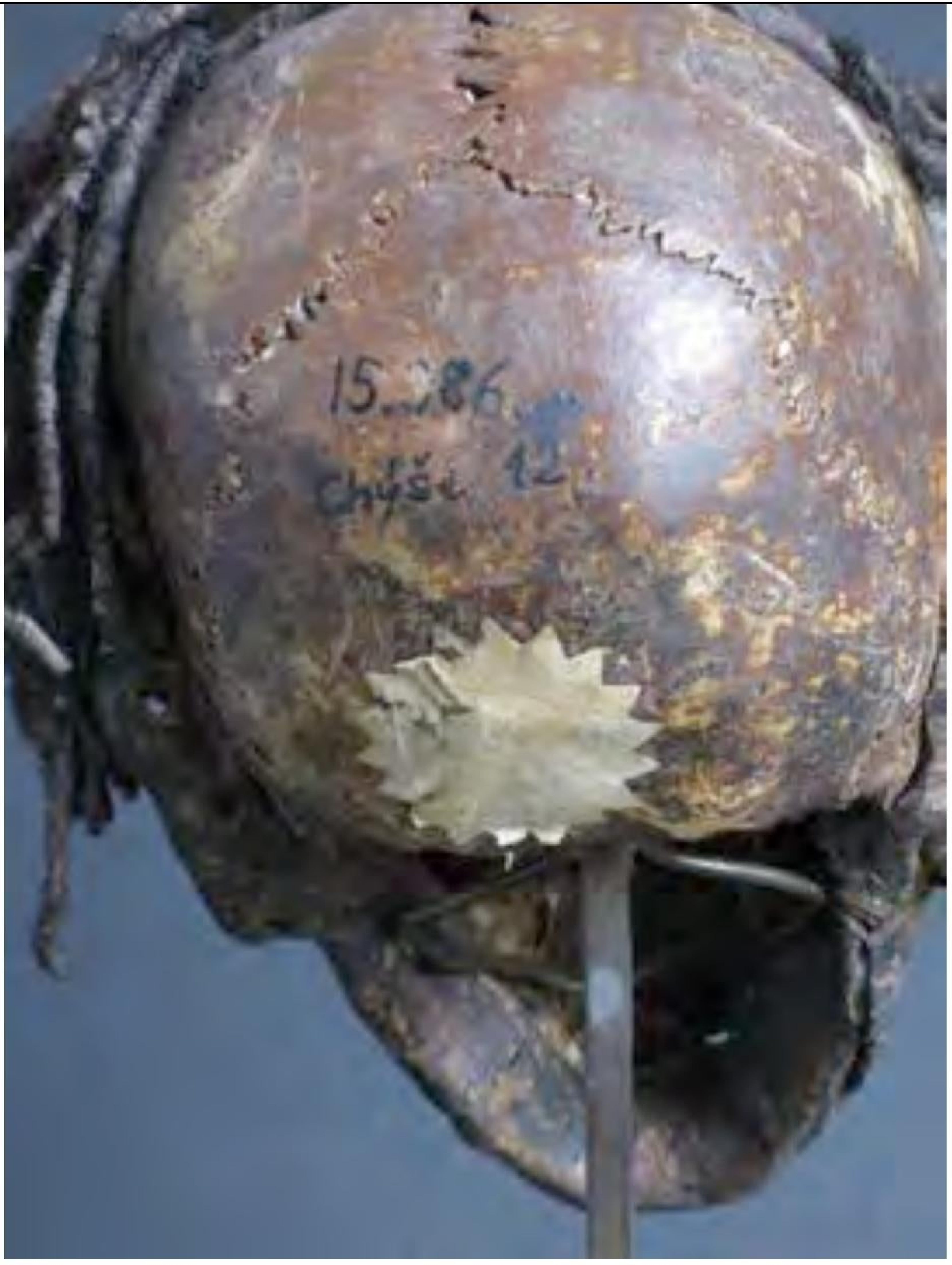
on	

LIST 2: UNIDENTIFIED INSCRIPTIONS

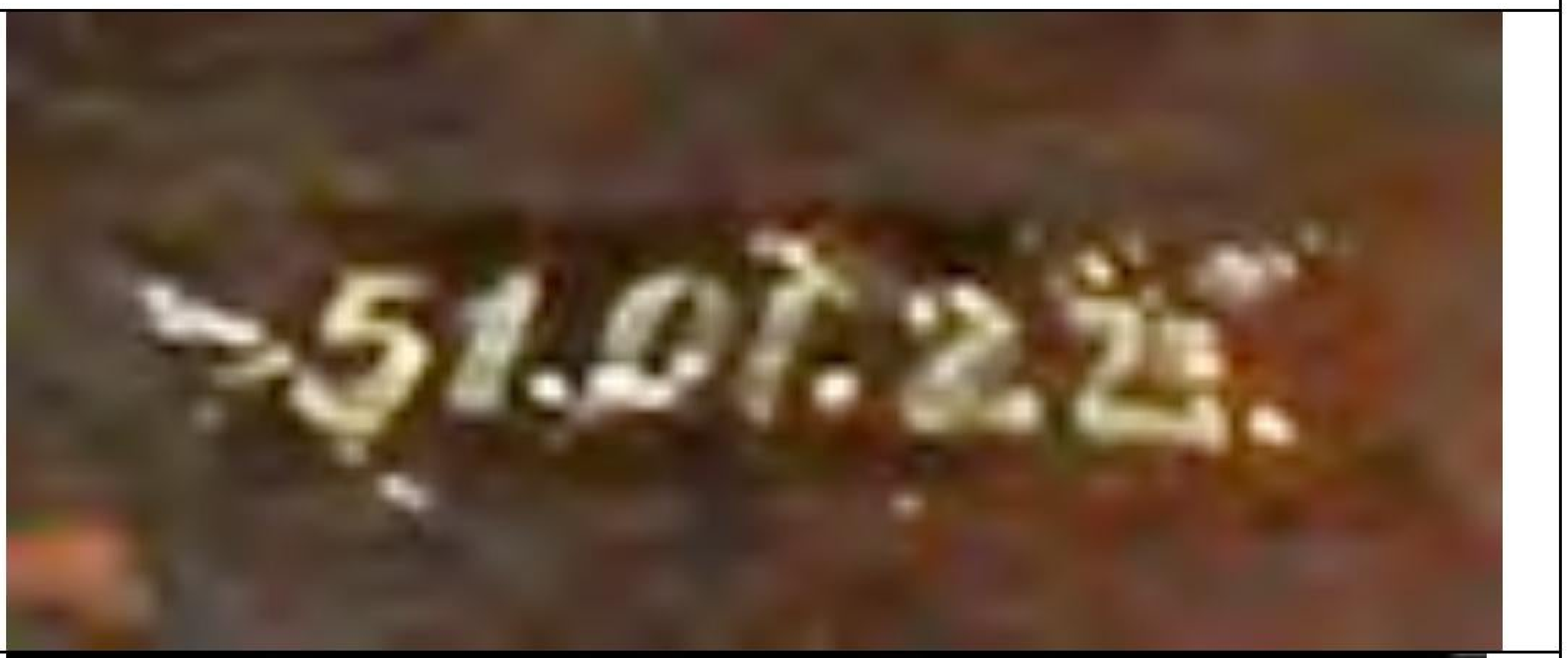
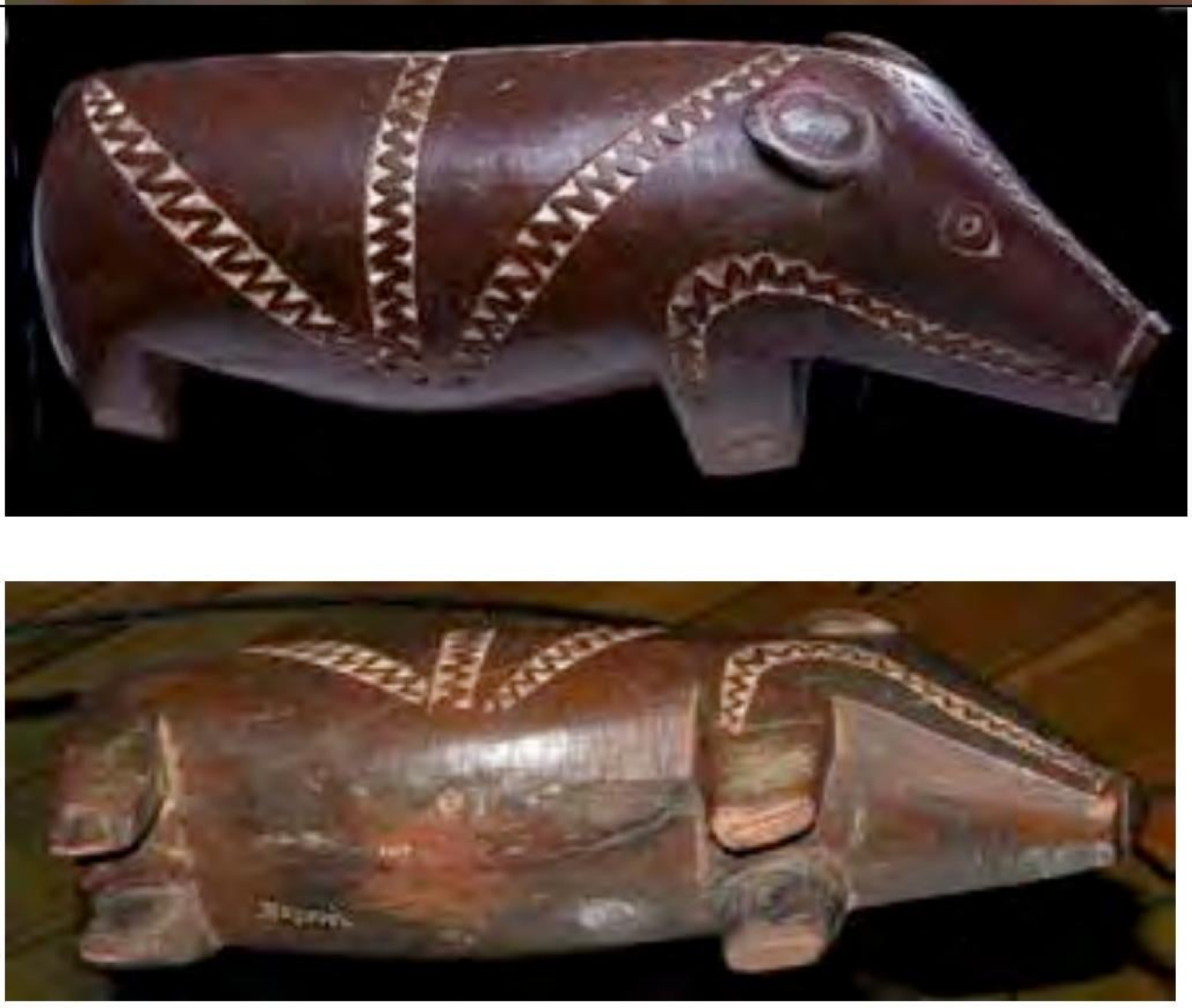
User of the inscription or label	Unidentified inscription 7 suffix 61
Picture of the number or label	
Object which carries the number or label	 Two Massim lime spatulas, the upper one inscribed 7 suffix 61, the lower one 7 suffix 62
Comments	1. Judging by the horizontal stroke though the number 7 in the inscription 7 suffix 62, the inscriptions were made by someone in continental Europe. 2. The Natural History Society, Nürnberg (cf.), uses numbers of the same form as the present numbers. However Tischner's catalogue of the museum's Melanesian collection, *Dokumente verschollener Südsee-Kulturen*, which provides a list of the museums catalogue numbers on p. 177, does not include any group numbers below 2749.
Owner of the artwork	Galerie Lemaire, Amsterdam, in Nov. 2013
History of the Collection using the number or label	

Research questions	
For further information see	
Document prepared by	Harry Beran with photographs by Finette Lemaire
Document last worked on	5 Nov. 2013, 21 April 2015

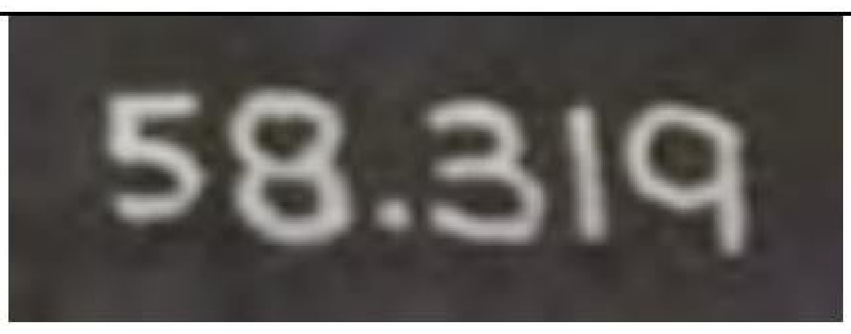
User of the inscription or label	Unidentified Collection 15.386
Picture of the number or label	 Michel Grandsard reads the number as 15.386. The inscription below the number is Chyse 42 or 12. I am not familiar with the accent marks above the letters y and s.

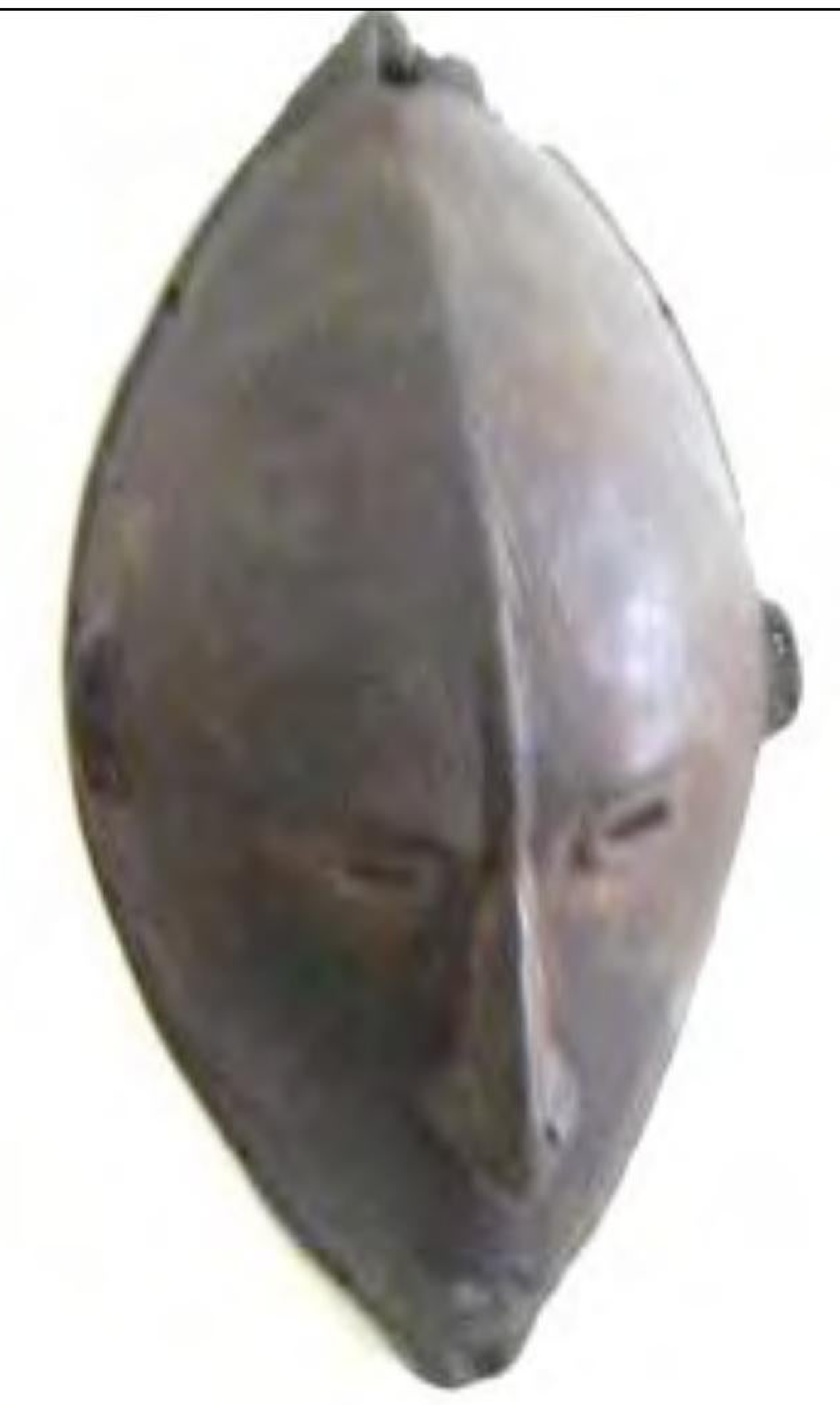
	 The skull also carries this highly unusual str-shaped label which seems to have a very faded inscription.
Object which carries the number or label	 The Sepik River skull which carries the above inscription and label.
Comments	
Owner of the artwork	The skull is Nr 1883 in Michel Grandsard's collection in 2014.
History of the	

Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michel Grandsard.
Document last worked on	3. April 2015.

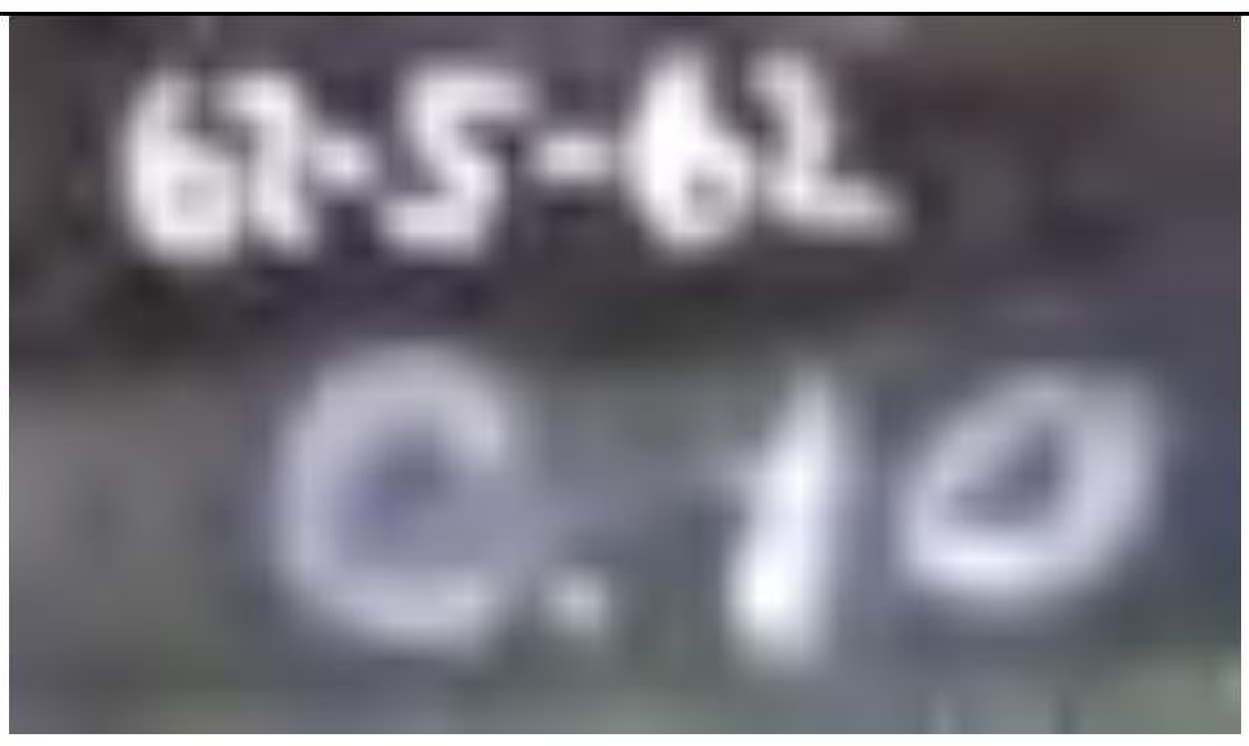
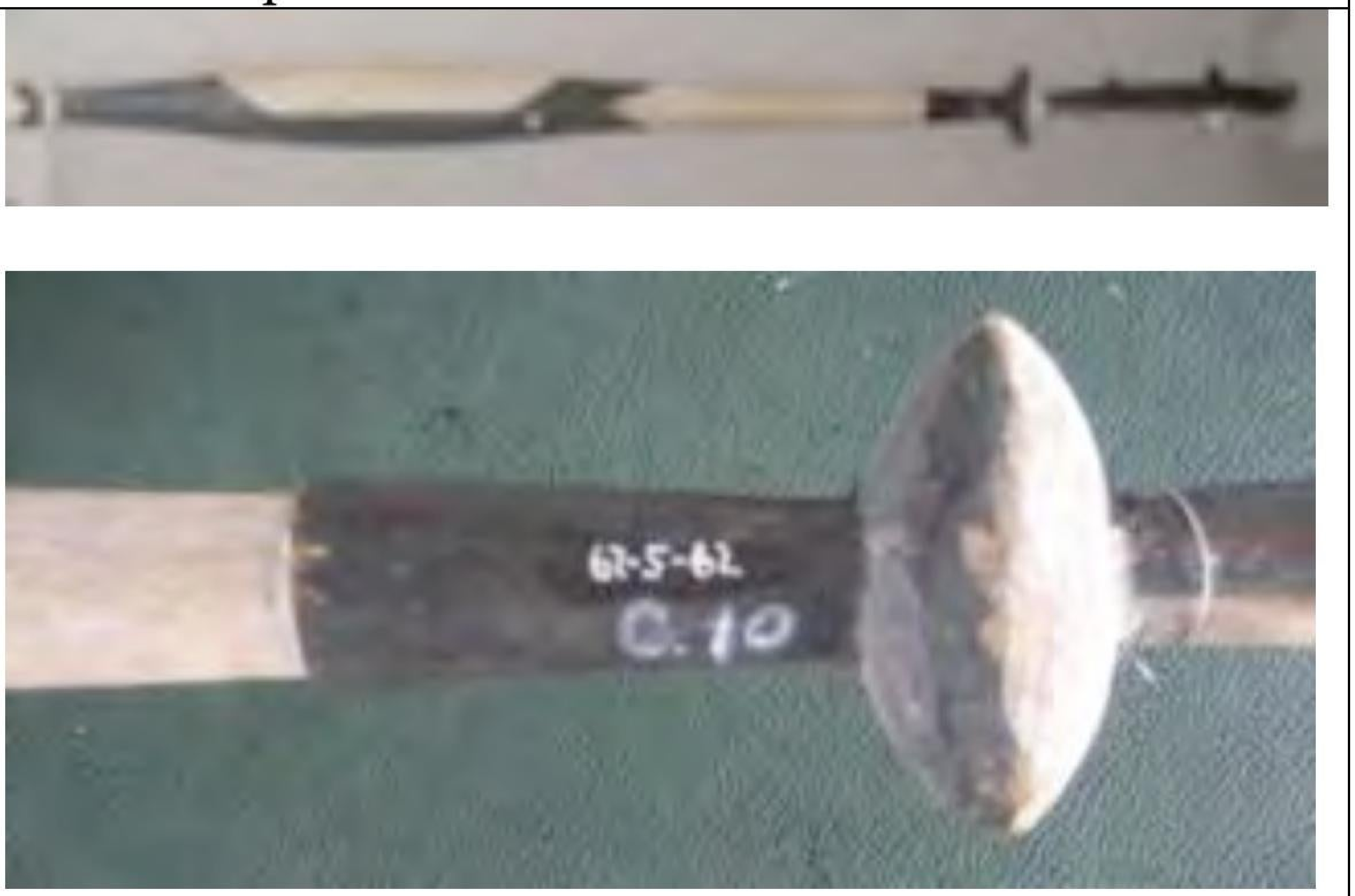
User of the inscription or label	**Unidentified inscription 51.01.22**
Picture of the number or label	
Object which carries the number or label	 A Massim carved pig. The number is inscribed in white ink near the lower leg on the left.
Comments	The pig is also inscribed with the number 2619 which may be a number inscribed by

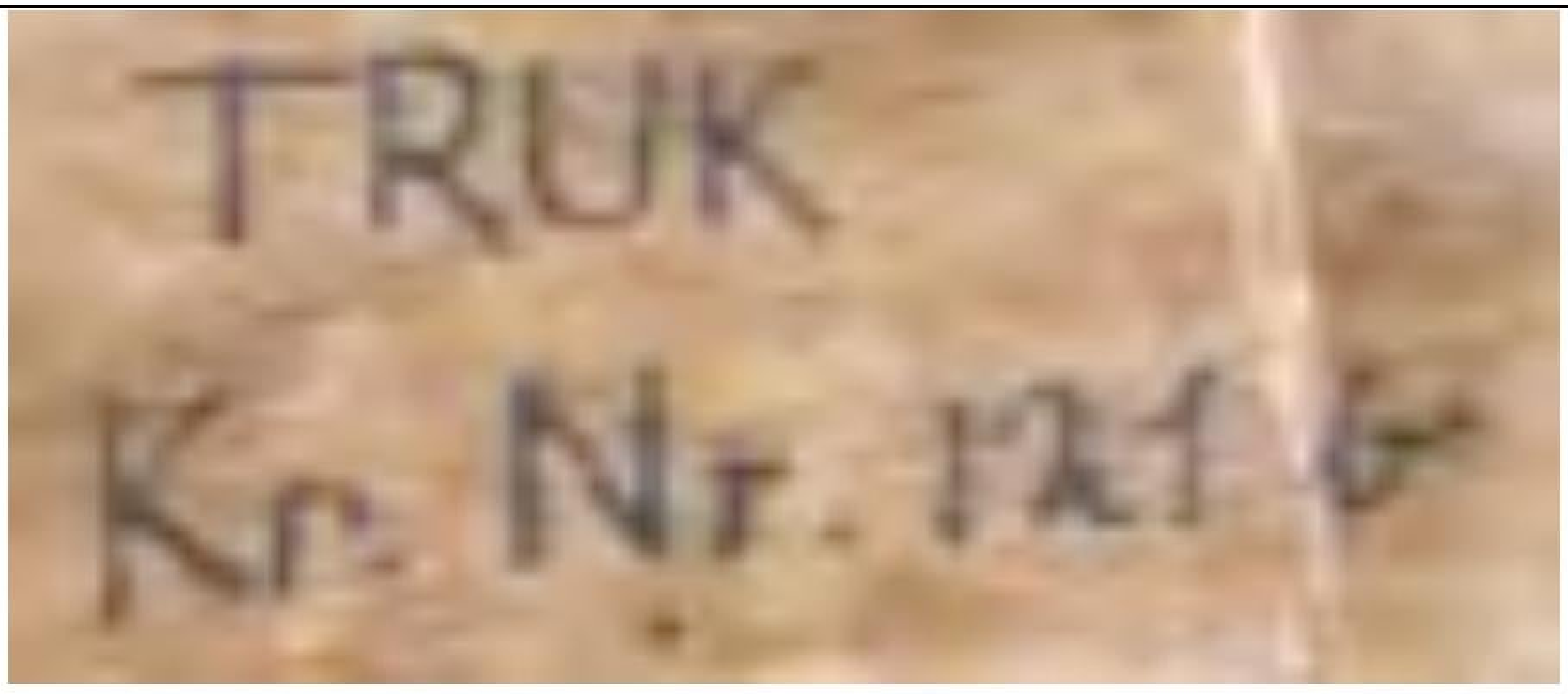
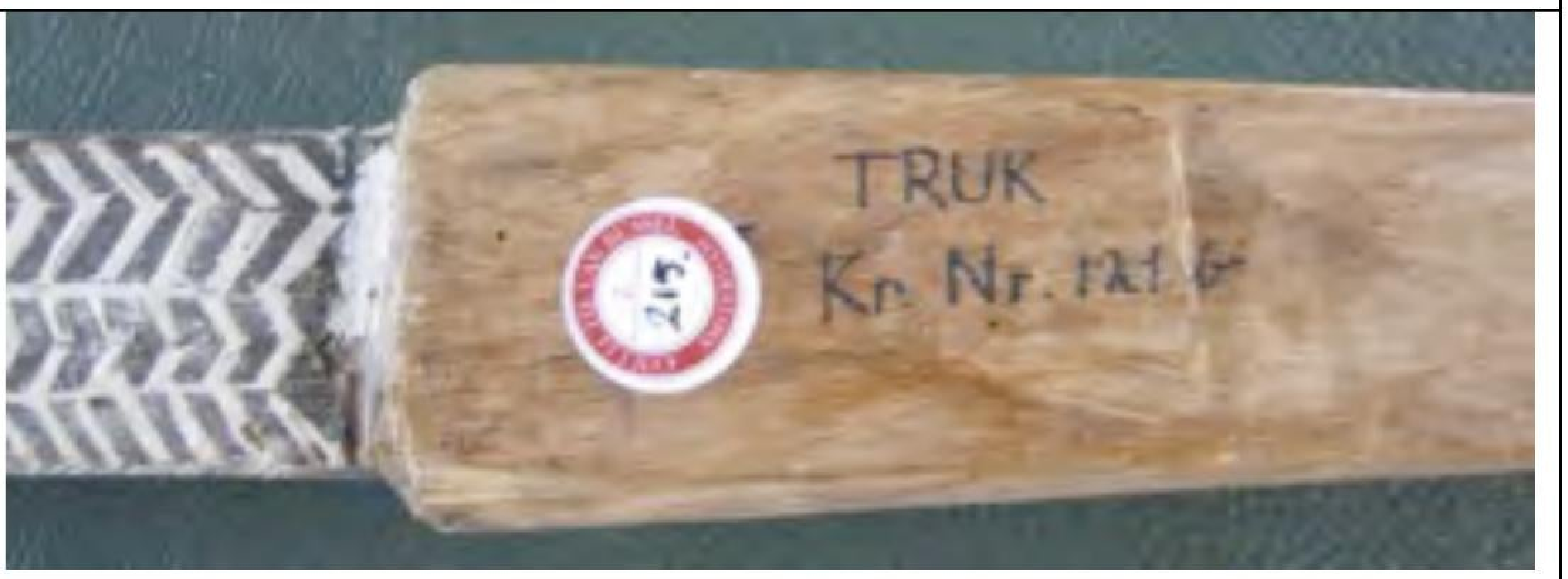
	Harry A. Franklin (cf.), a prominent dealer in tribal art in the 19??s.
Owner of the artwork	Michael Hamson in 2013.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michael Hamson.
Document last worked on	12 Oct 2013

User of the inscription or label	**Unidentified Collection 58.319**
Picture of the number or label	 Inscribed on the back of the mask
Object which carries the number	

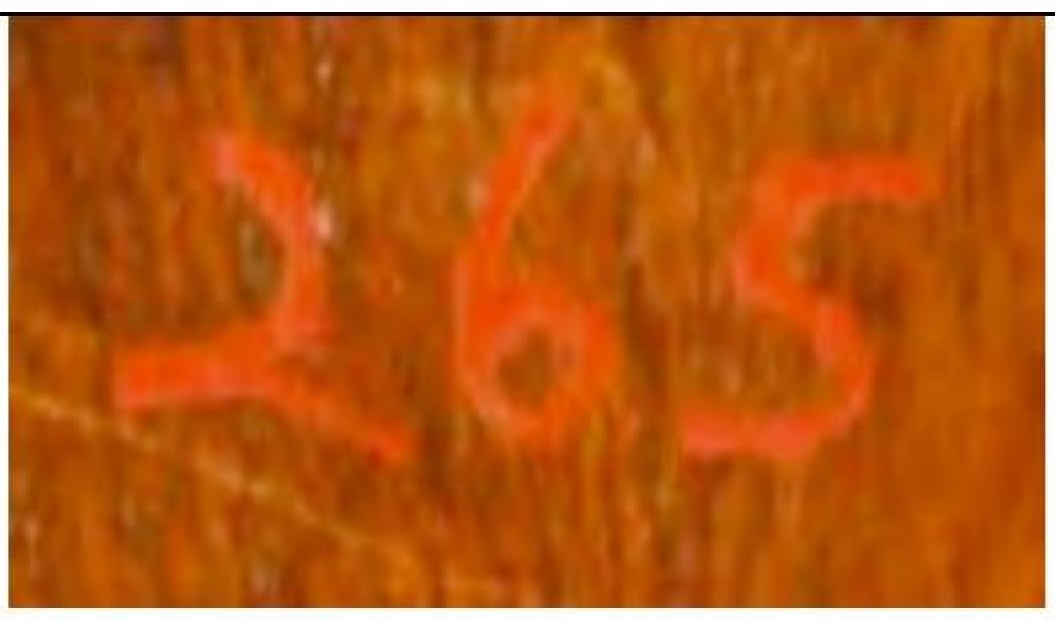
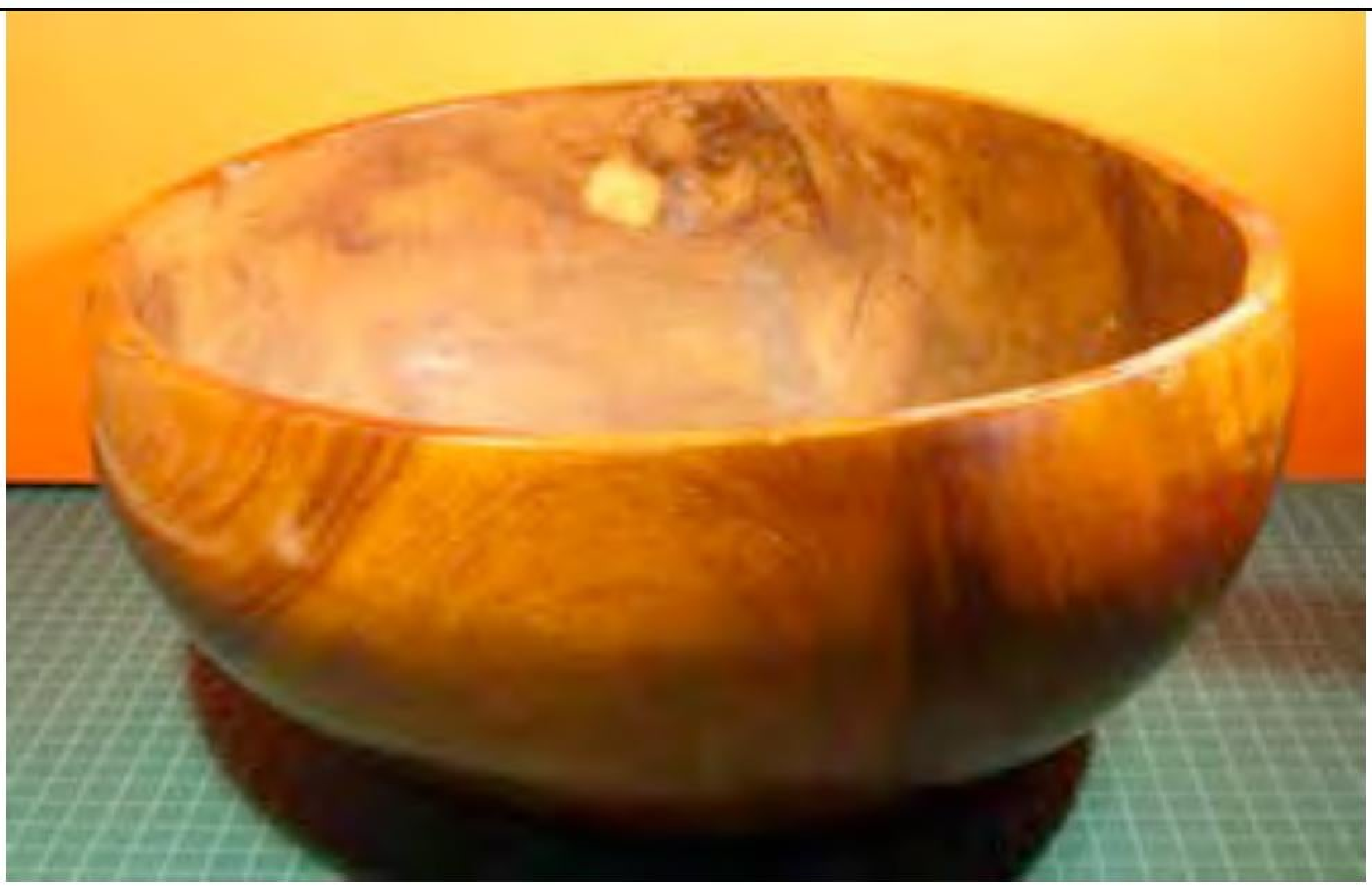
	
Comments	
Owner of the artwork	Mia van Bussel, ex Serge Schoffel.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6489/6490) provided by Loed van Bussel
Document last worked on	14 April 2012

User of the inscription or label	**Unidentified Collection 67-5-62**

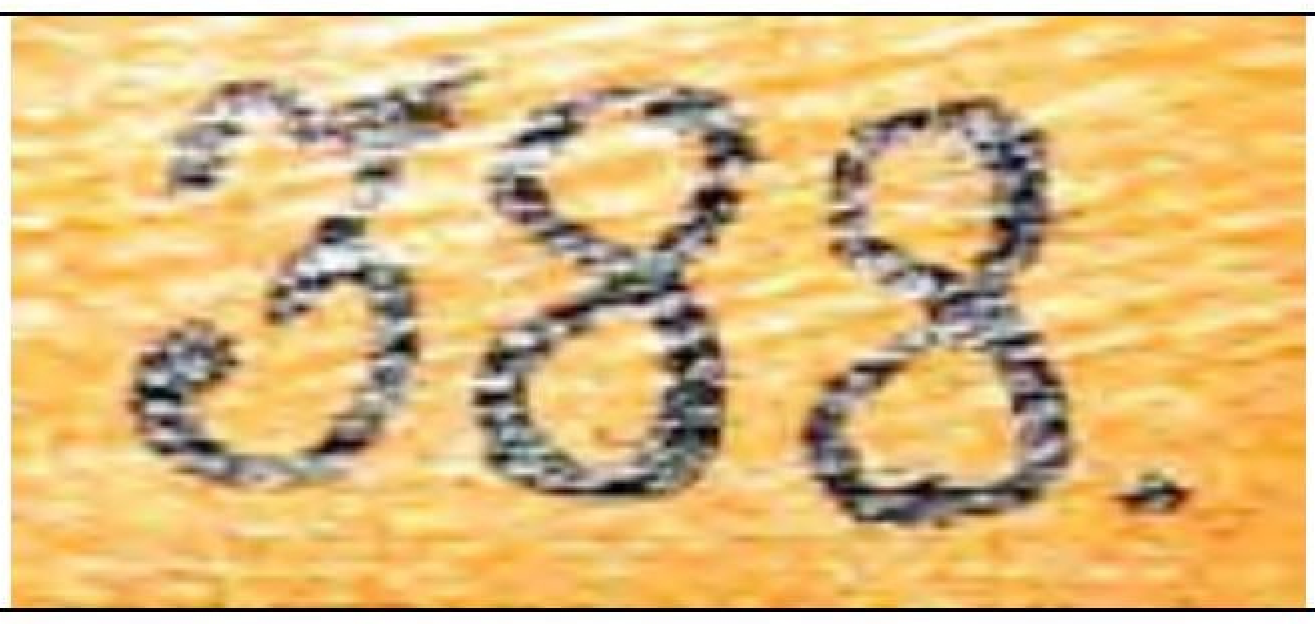
Picture of the number or label	 The inscription reads 67-5-62 C. 10
Object which carries the number	 A woman's dance paddle
Comments	Published in Davenport (1968: 28, second from right).
Owner of the artwork	Van Bussel Collection (Z 182)
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6455/6514) provided by Loed van Bussel.
Document last worked on	22 May 2012

User of the inscription or label	**Unidentified Collection 121 b**
Picture of the number or label	 Is the letter after 121 a b?
Object which carries the number or label	 A dance staff from the Chuuk (formerly Truk) islands in Micronesia.
Comments	Loed van Bussel does not recall from who he obtained this dance staff (email April 24th 2012)
Owner of the artwork	Van Bussel (Nr Z 215)
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photograph (IMG_6578) and information supplied by Loed van Bussel
Document last worked on	20 May 2012

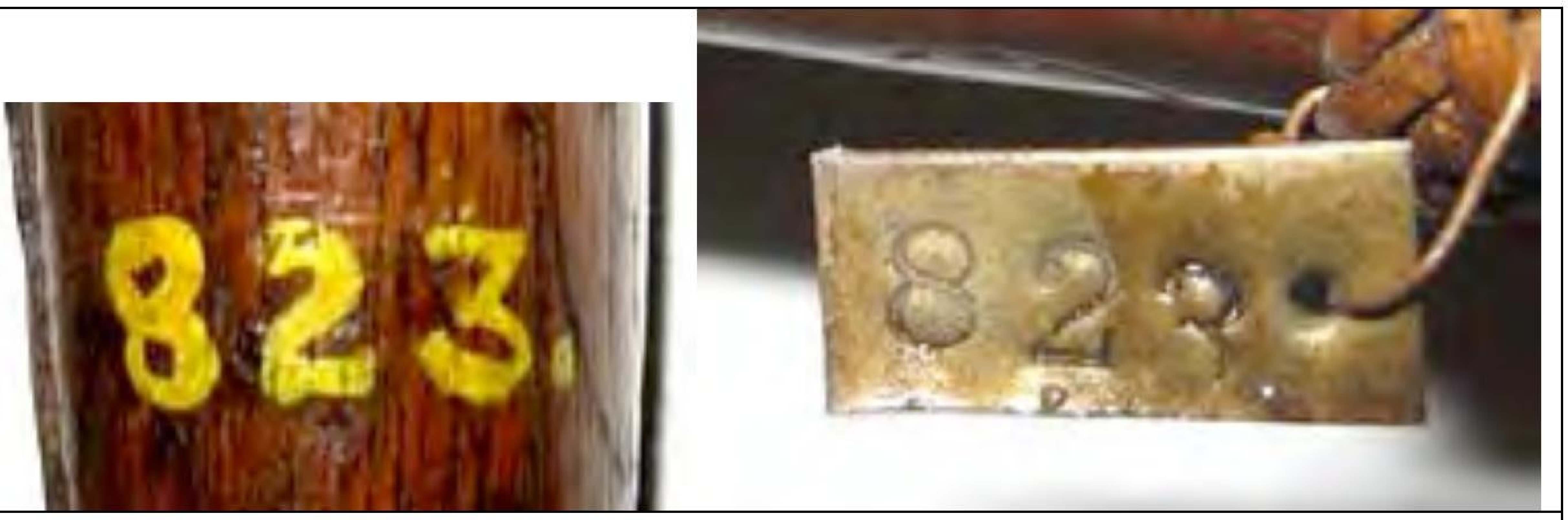
User of the inscription or label	Unidentified Collection 265

Picture of the number or label	 Number inscribed on the inside of the bowl in red.
Object which carries the number or label	 Hawaiian bowl, 28 cm in diameter.
Comments	1. There is also a label near the rim on the inside of the bowl but the writing on it is too faint to be legible. 2. There are two other unidentified inscribed numbers in colour, as distinct from the usual white or black inscriptions: Unidentified Collection 823 (a yellow inscription) and Unidentified Collection 1634 (a pinkish-orange inscription).
Owner of the artwork	Private Canadian Collector 1 in 2013. Bought in San Francisco in 1982.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Canadian Collector 1.
Document last	24 Jan. 2013, 23 April 2015.

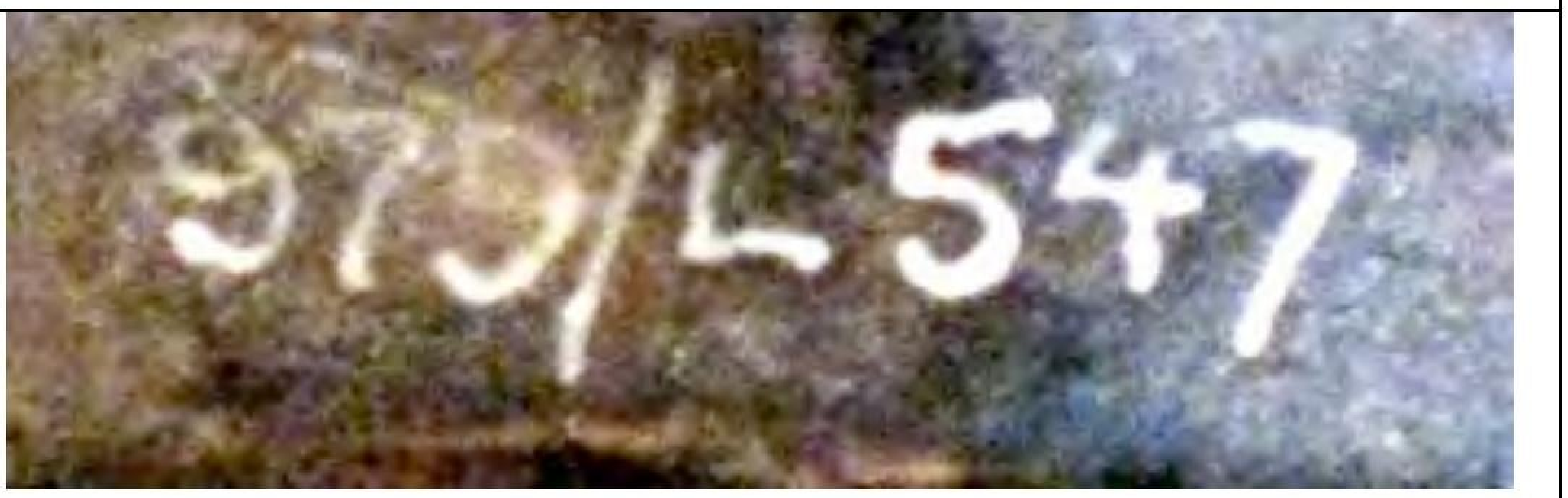
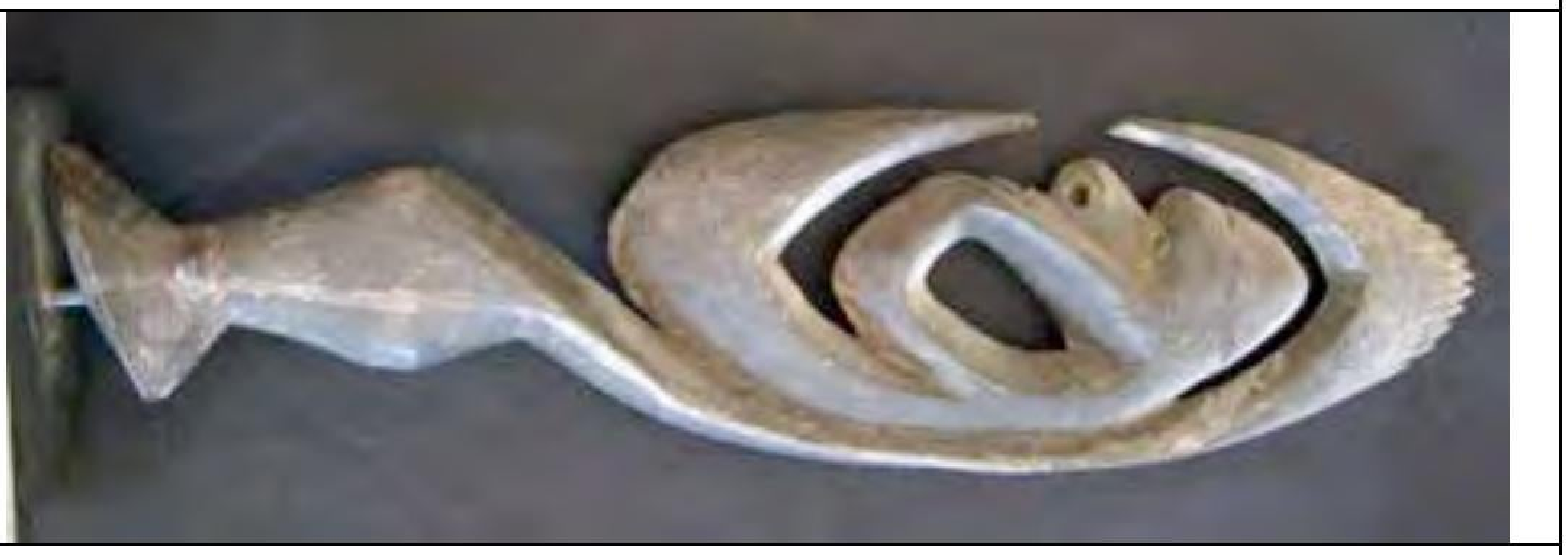
worked on	

User of the inscription or label	UNIDENTIFIED COLLECTION 388
Picture of the number	
Object which carries the number	A Queensland spearthrower (Woomera)
Comments	Unknown provenance.
Owner of the artwork	Private collection 1 2012
History of the Collection which carries the number	Unknown
Research questions	Did this collection also include Oceanic artworks?
For further information see	
Document prepared by	Anonymous collector 1 (edited by HB)
Document last worked on	24 March 2012

User of the inscription or label	UNIDENTIFIED COLLECTION 823

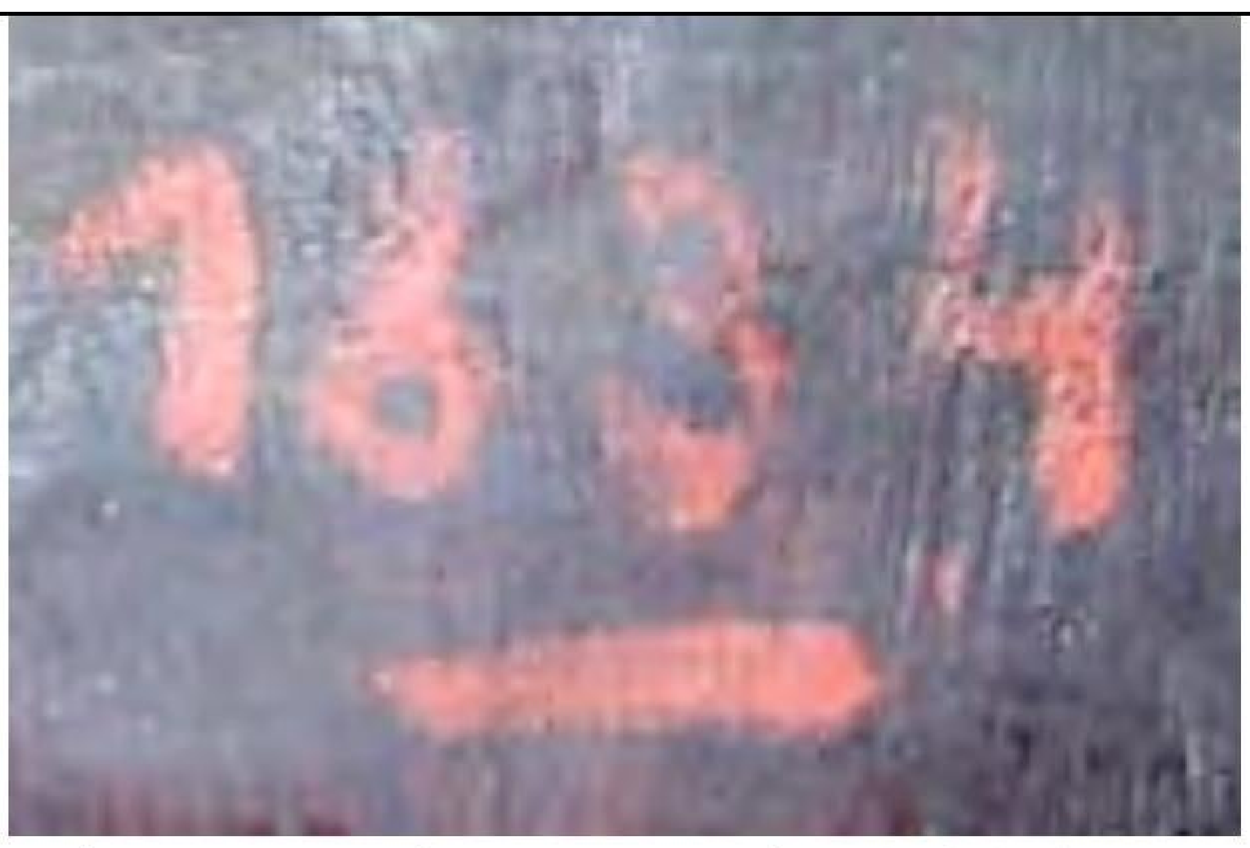
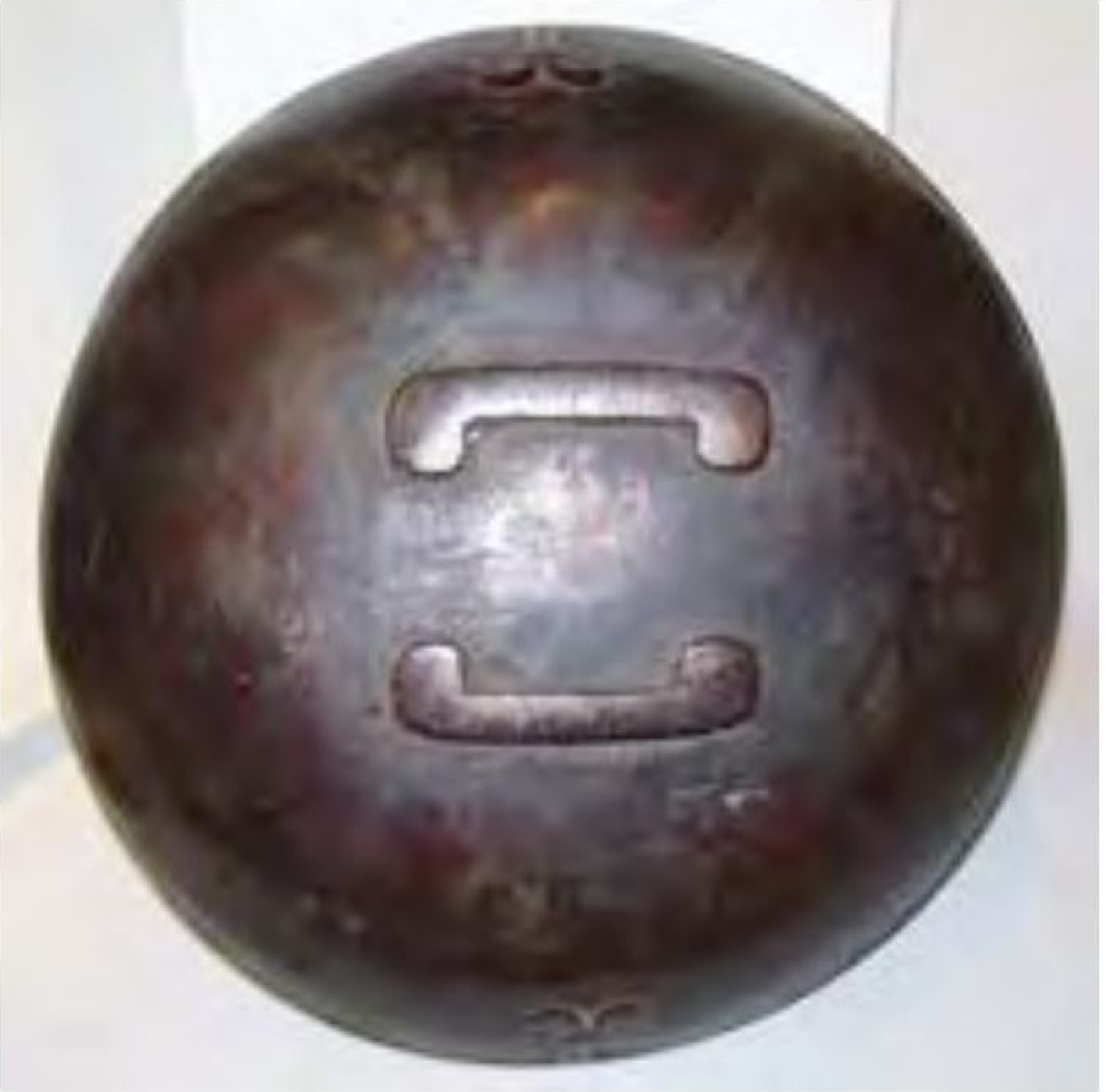
Picture of the number	
Object which carries the number	An Anga (formerly called Kukukuku) stone head club, Papua New Guinea
Comments	1. There is one tag (in brass) and one collection number (shaft) on this club (both reading 823). Does the script of the number looks like Webster? Loed van Bussel comments that Webster numbers are never followed by a full stop (email June 27, 2012). The club was purchased in UK and has been varnished like many of the older UK pieces. 2. There are two other unidentified inscribed numbers in colour, as distinct from the usual white or black inscriptions: Unidentified Collection 265 (a reddish-orange inscription) and Unidentified Collection 1634 (a pinkish-orange inscription).
Owner of the artwork	Private collection 1 in 2012
History of the Collection	Unknown
Research questions	.
For further information see	
Document prepared by	Anonymous collector 1 (edited and supplemented by HB)
Document last worked on	24 March 2012, revised by HB 23 April 2015)

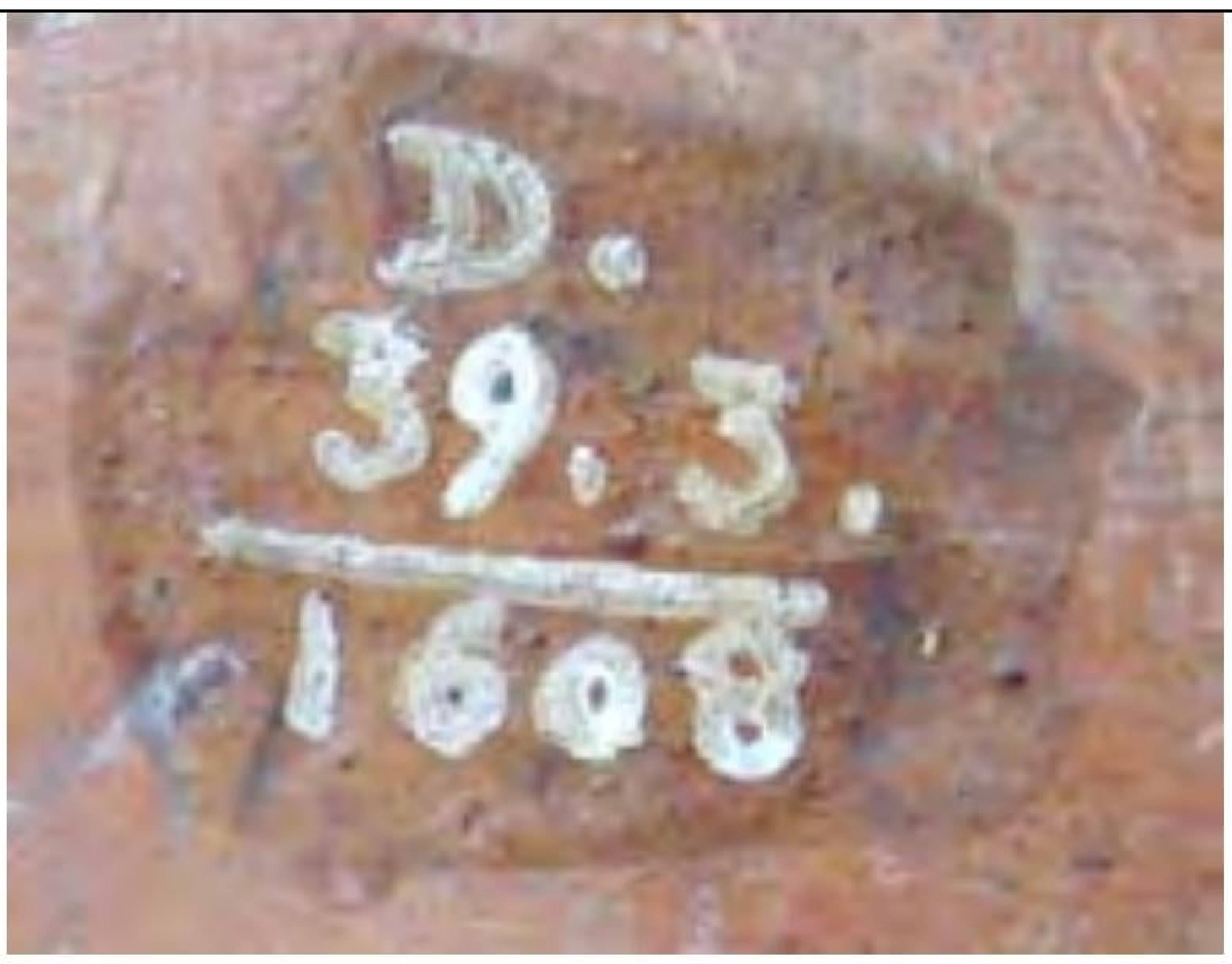
User of the inscription or	UNIDENTIFIED COLLECTION 979/L547

label	
Picture of the number	
Object which carries the number	
Comments	The object also carries a Christensen Collection number and the number shown here is, presumably, that of a previous collection. Judging by Sotheby’s catalogues of the Christensen Collection (Sydney 27-28 Oct 1996), there is a register of the Christensen Collection and it may indicate the source of the present piece and so perhaps help in identifying the inscription.
Owner of the artwork	David Welch in 2011
History of the Collection using the inscription	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

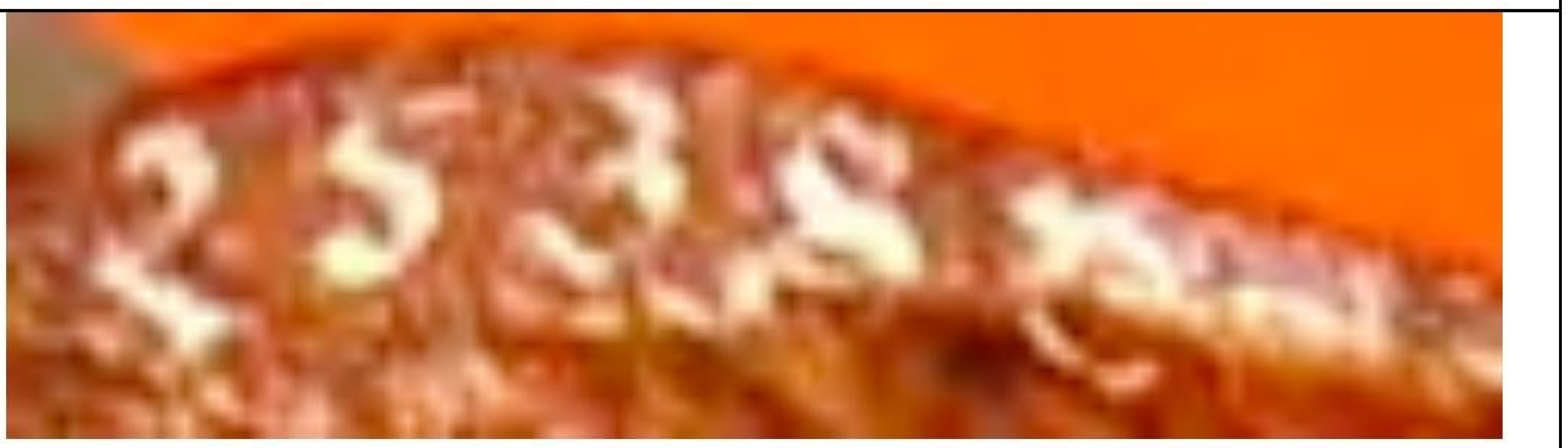
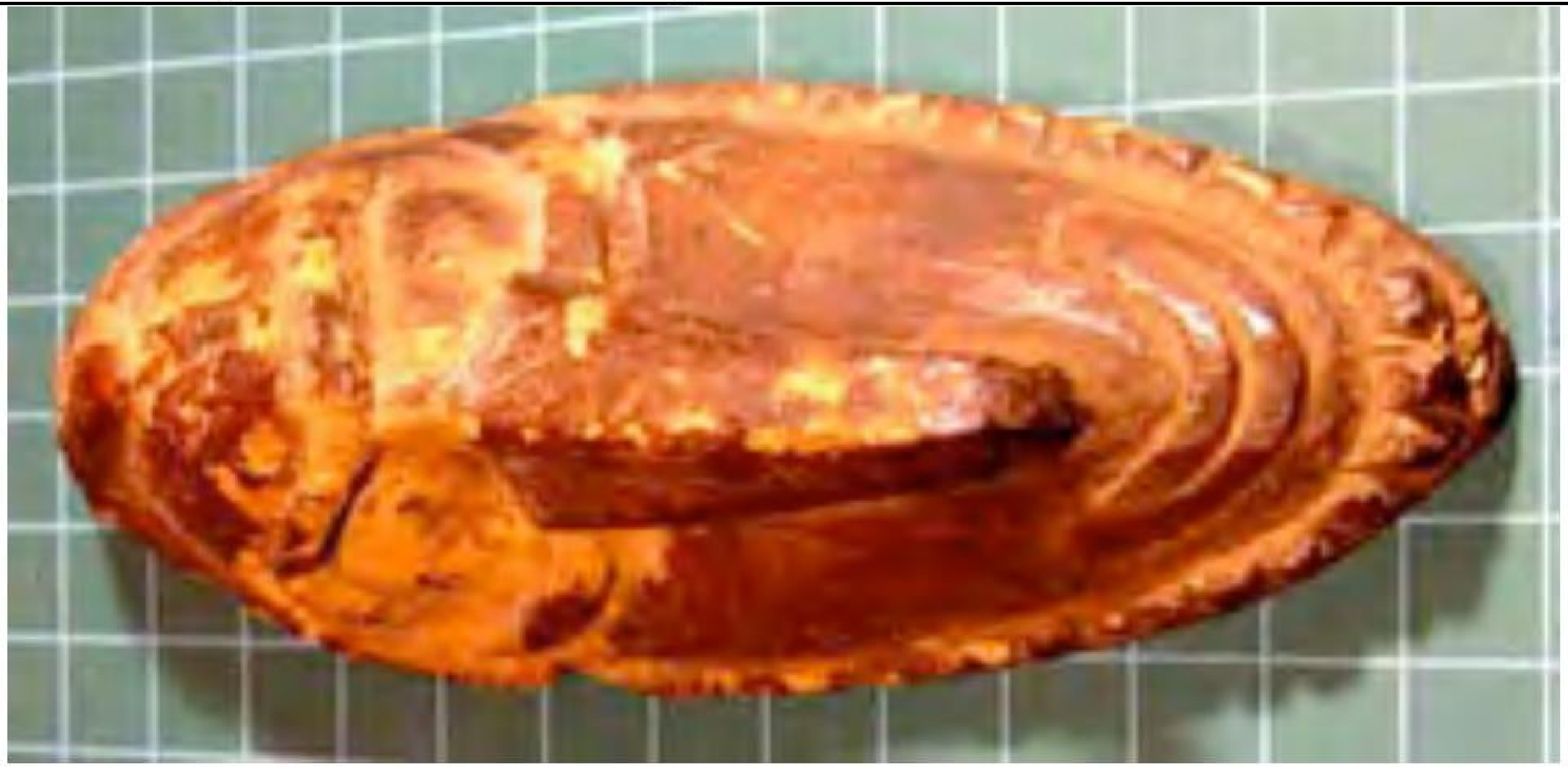
Database of labels and inscriptions on Oceanic artworks in private collections
Oceanic Art Society, www.oceanicartsociety.org.au
The database appears on this website under collections

hberan@btinternet.com

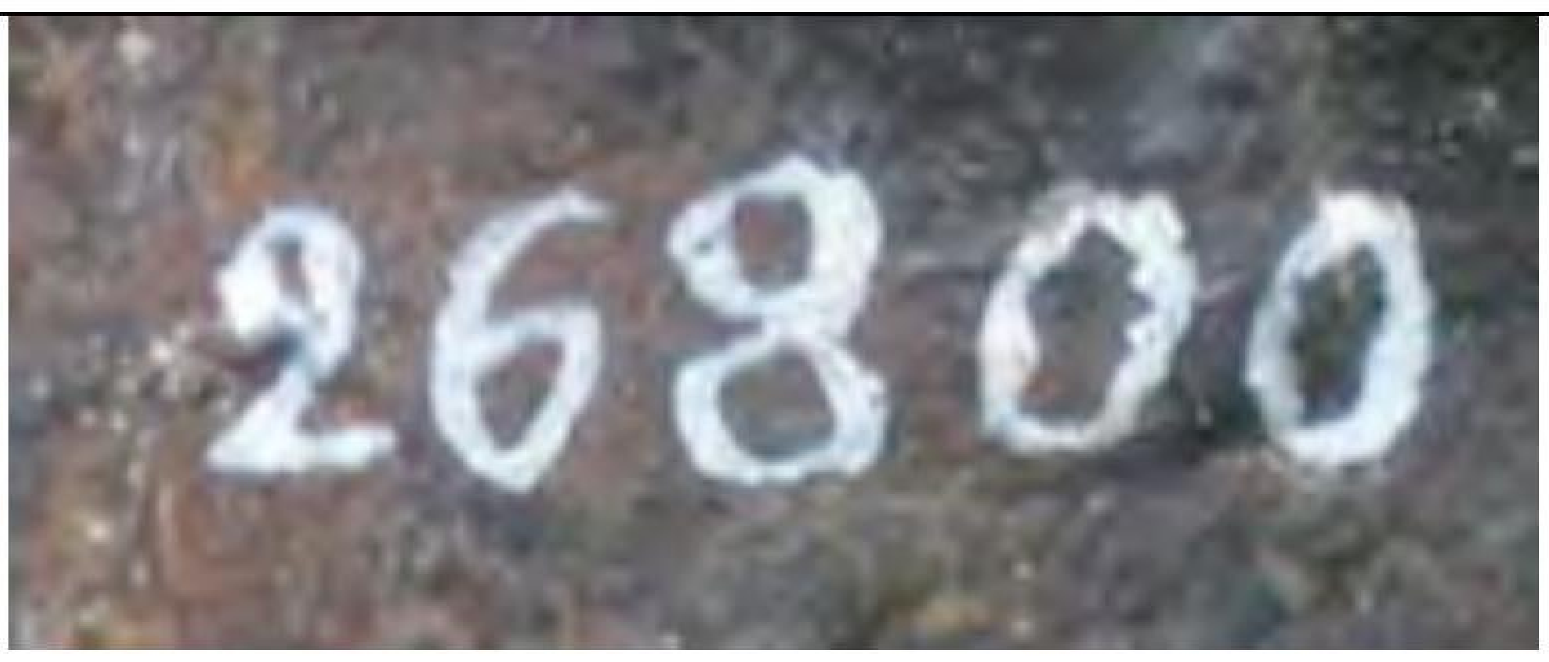
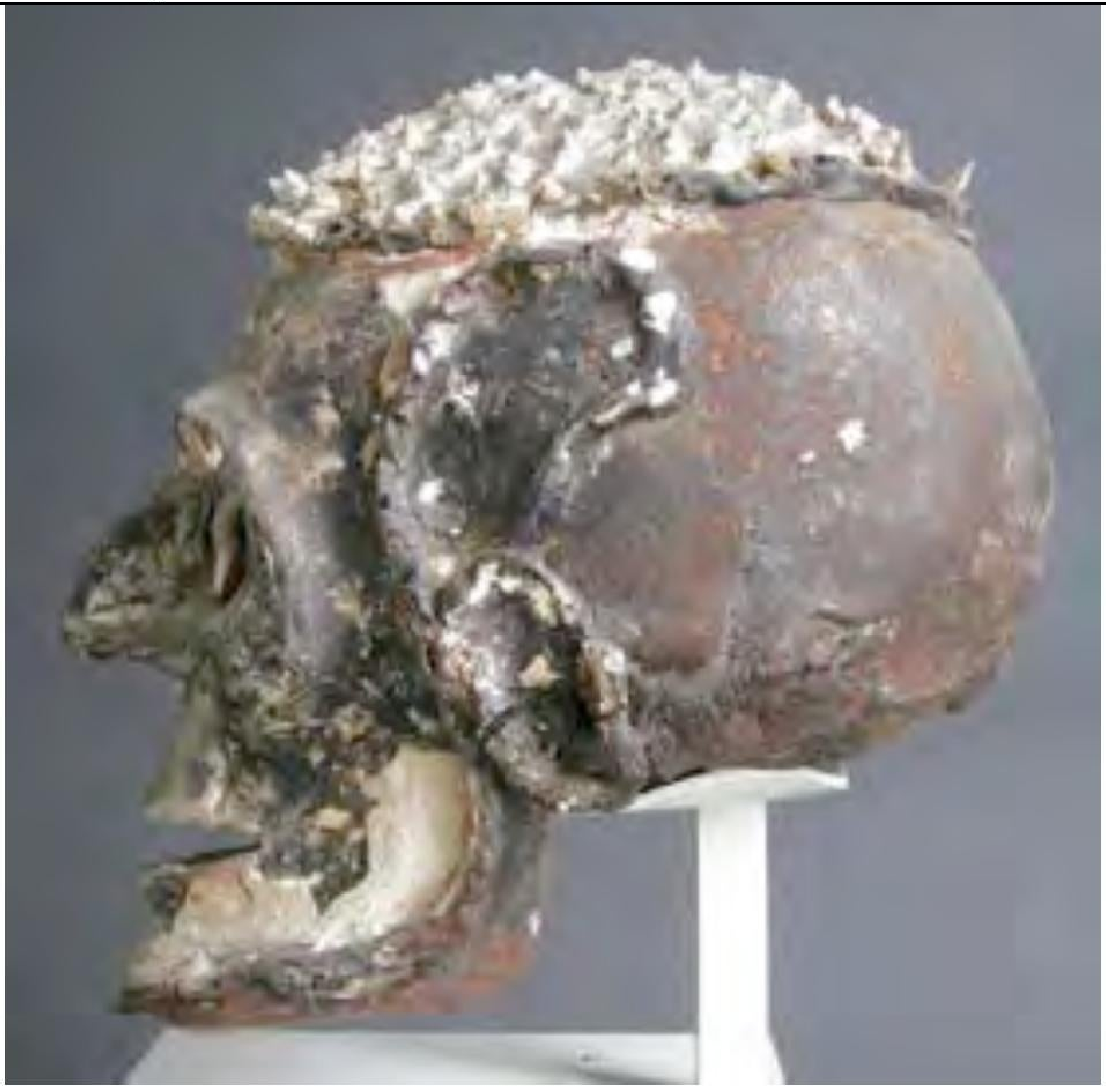
User of the inscription or label	**Unidentified Collection 1634**
Picture of the number or label	 The number reads 1634 and is underlined
Object which carries the number or label	 An Admirality Islands bowl
Comments	1. According to Jean-Edouard Carlier's catalogue *Bismarck Archipel* (2012: 24) this bowl was collected by the Korrigane Expedition (cf.) between 1934 and 1936. Many of the objects collected by this expedition were temporarily deposited at the Musée de l'Homme in Paris and inscribed with numbers like the following:

	 Many of the objects of the Korrigane expedition were sold at auction in 1961 (Collection Océanienne du Voyage de la Korrigane, Hôtel Drouot, Paris, December 4th & 5th), then again in 1989 and in 2010. 2. The present object does not carry a deposit number and, as Carlier confirms, was not deposited at the Musée de L'Homme. 3. It is not known which collection inscribed the number 1634 on the bowl. As far as I know, the objects with the deposit numbers do not carry an additional number similar to that shown on the present bowl. 4. There are two other unidentified inscribed numbers in colour, as distinct from the usual white or black inscriptions: Unidentified Collection 265 (a reddish-orange inscription) and Unidentified Collection 823 (a yellow inscription).
Owner of the artwork	Galerie Voyageurs & Curieux (Jean-Edouard Carlier), Paris, in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran

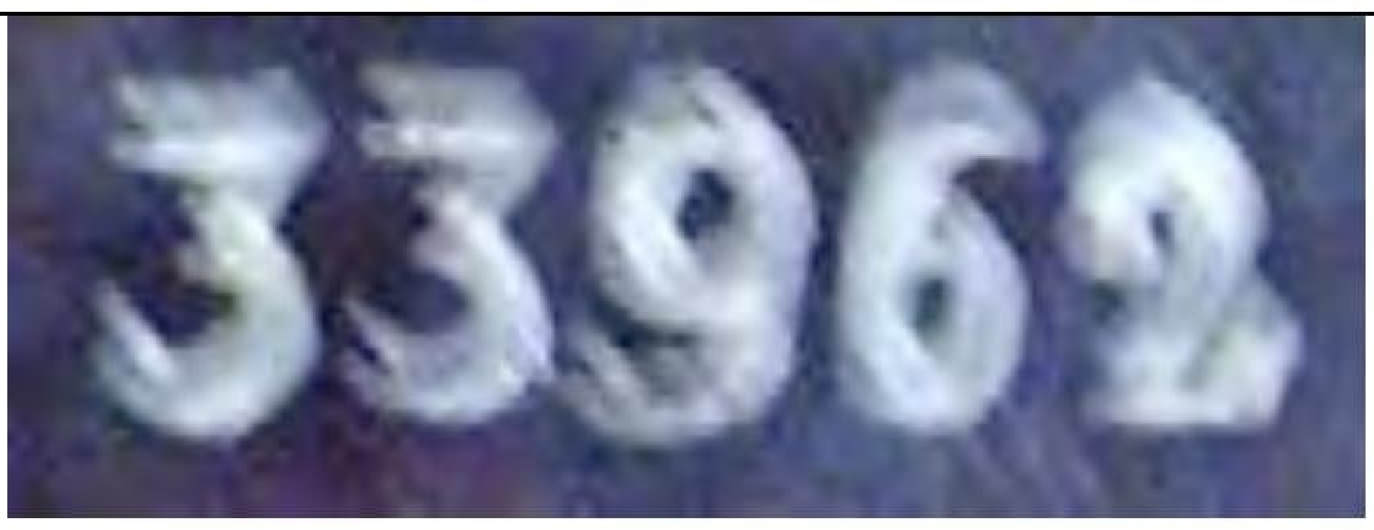
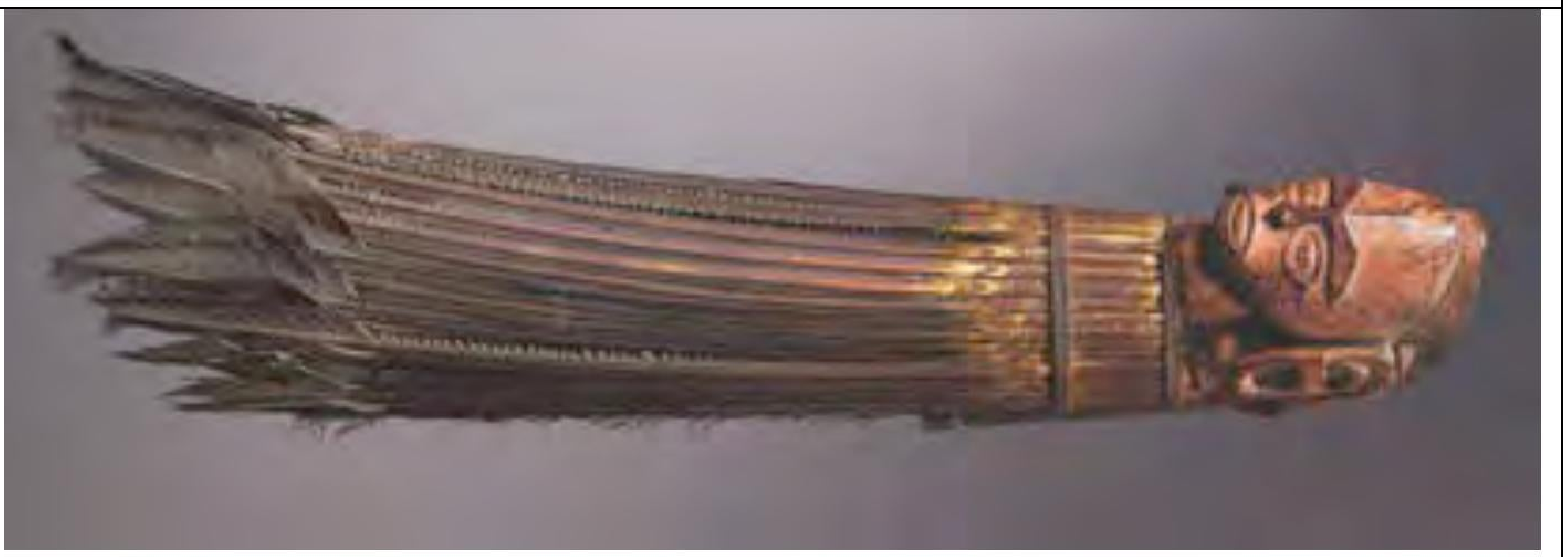
Document last worked on	3 Jan. 2013, 23 April 2015

User of the inscription or label	Unidentified Collection 25388
Picture of the number or label	 Inscription reading 25388
Object which carries the number or label	 Ramu River miniature mask, 12 cm.
Comments	
Owner of the artwork	Private Canadian Collector 1 in 2013. Ex Kirby Kallas-Lewis.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Canadian Collector 1.
Document created	25 Jan. 2013

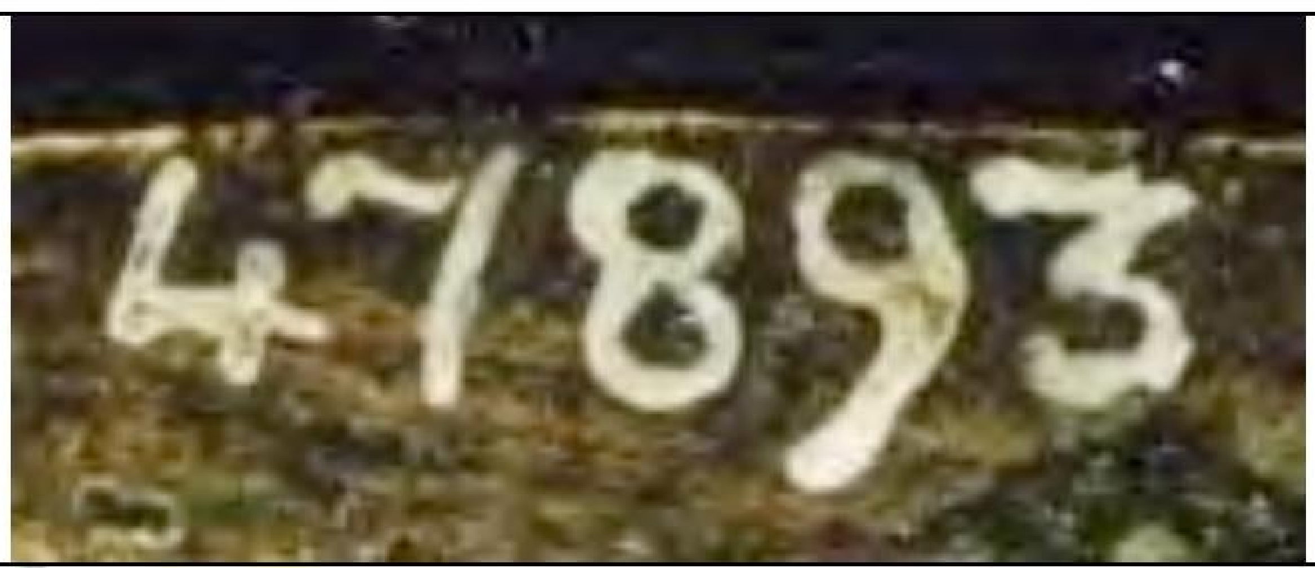
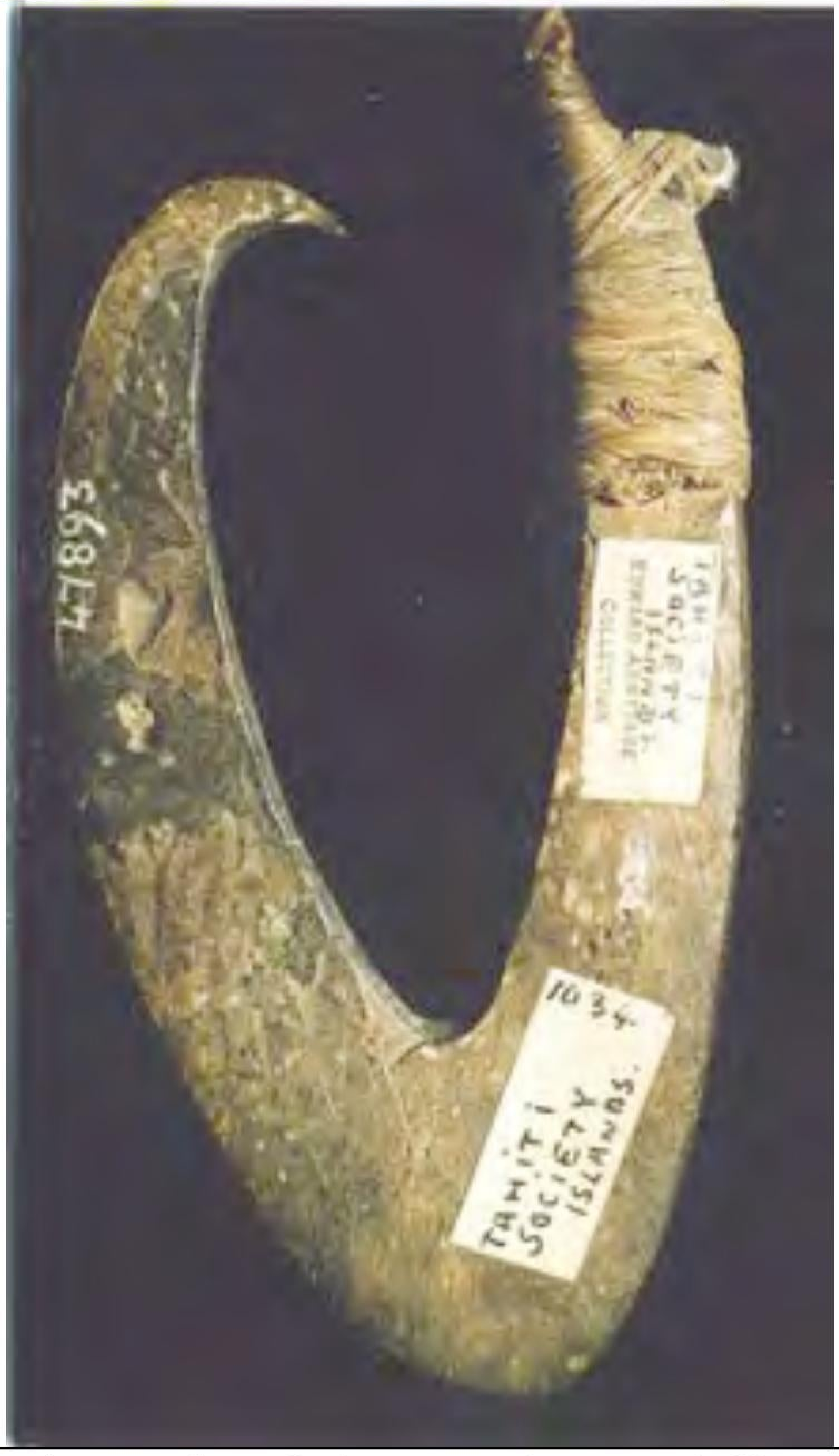
User of the inscription or label	Unidentified Collection 26800

Picture of the number or label	 Inscription on the skull shown below.
Object which carries the number or label	 Skull from New Ireland
Comments	
Owner of the artwork	Nr 1886 in Michel Grandsard's collection in 2014.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michel Grandsard.
Document last worked on	3 April 2015

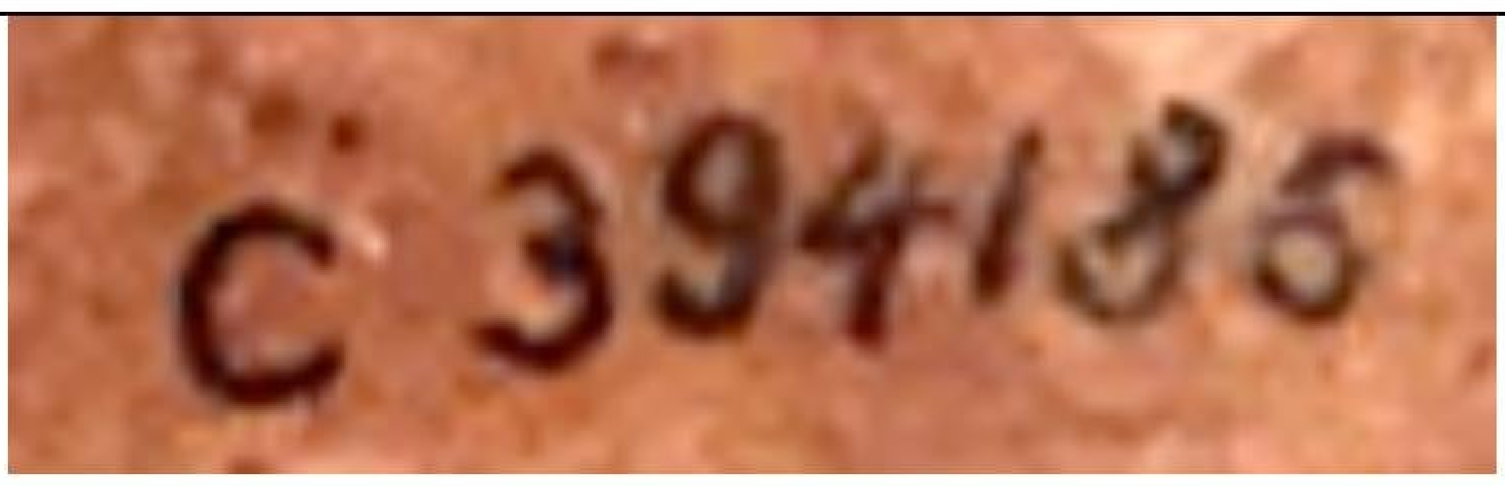
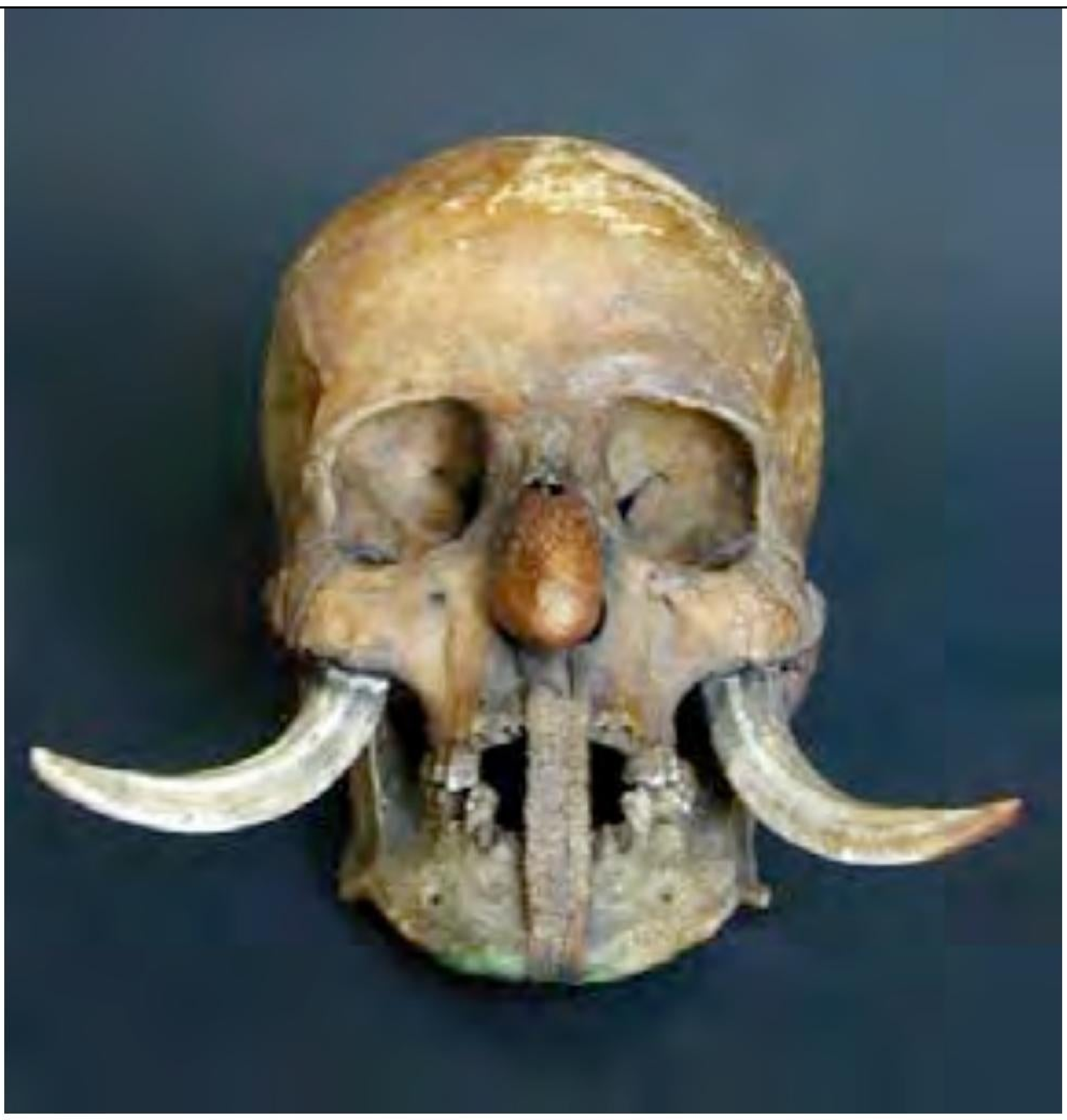
User of the inscription	Unidentified Collection 33962

or label	
Picture of the number or label	
Object which carries the number or label	 Admirality Islands war charm
Comments	It is assumed that the number was not inscribed by Emile Bouchard, a previous owner of the object
Owner of the artwork	Galerie Voyageurs & Curieux (Jean-Edouard Carlier), Paris, in 2012, ex Emile Bouchard Collection
History of the Collection using the number or label	
Research questions	
For further information see	The object is illustrated in *Archipel Bismarck* (2012: 36-37) published by Galerie Voyageurs & Curieux.
Document prepared by	Harry Beran
Document last worked on	Oct. 3, 2012

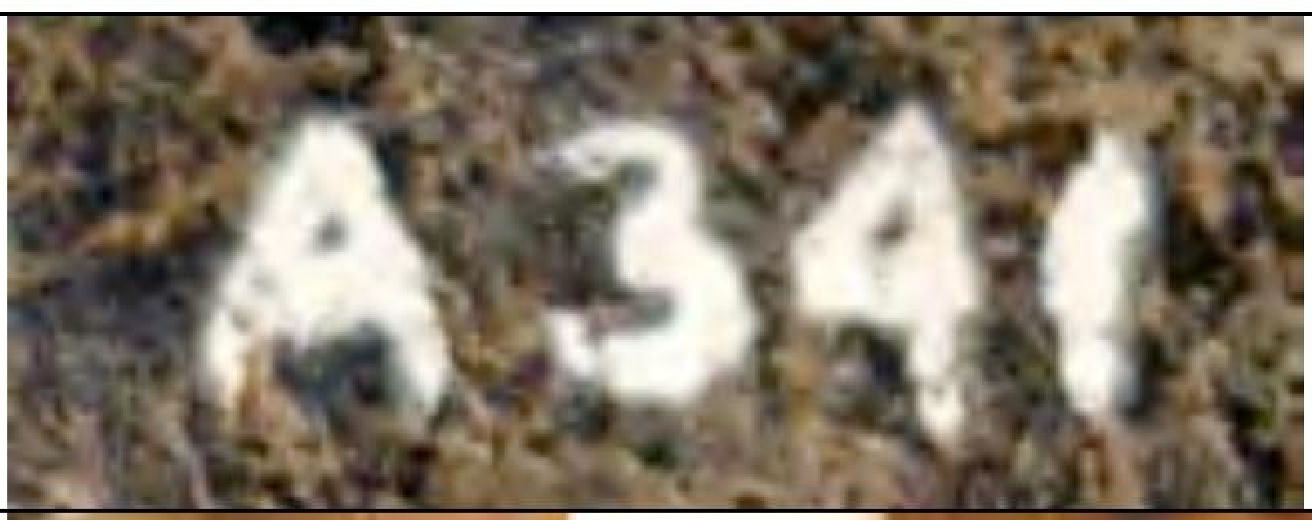
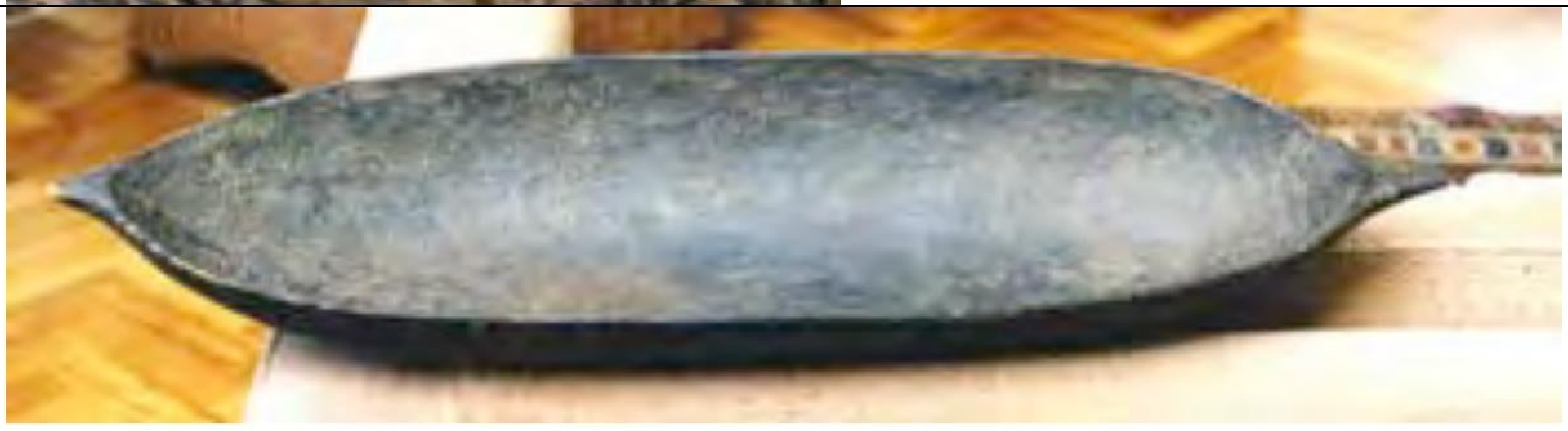
User of the inscription or label	**Unidentified Collection 47893**

Picture of the number or label	
Object which carries the number or label	
Comments	The style of the number is different from all the others recorded so far. Klaus Maaz (letter Aug. 16, 2012) advises that the hook dates from the second half of the 18th century and that it is from the Serge Brignoni Collection and before that from the Edward Armytage Collection (cf.). There is no evidence at present that the number is an Armytage or Brignoni catalogue number
Owner of the artwork	Klaus Maaz Collection, Germany
History of the Collection using the number or label	

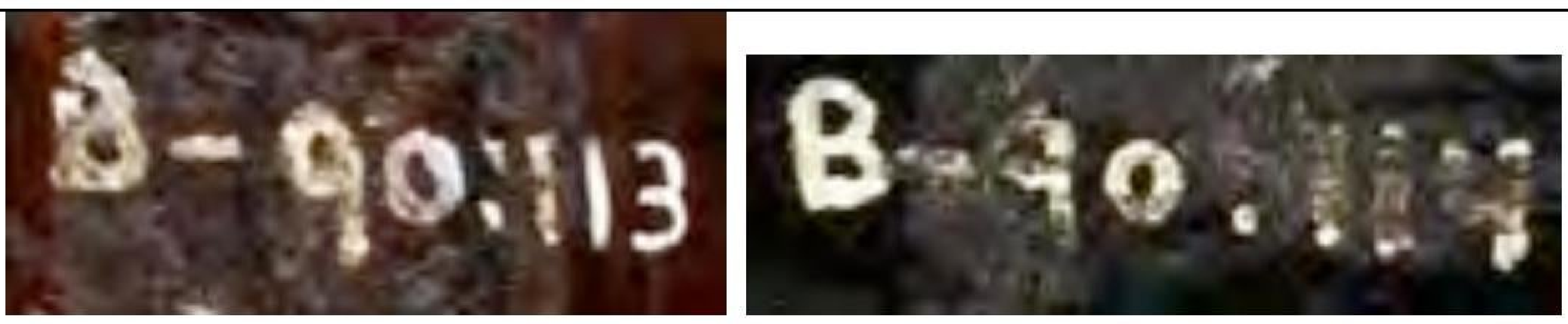
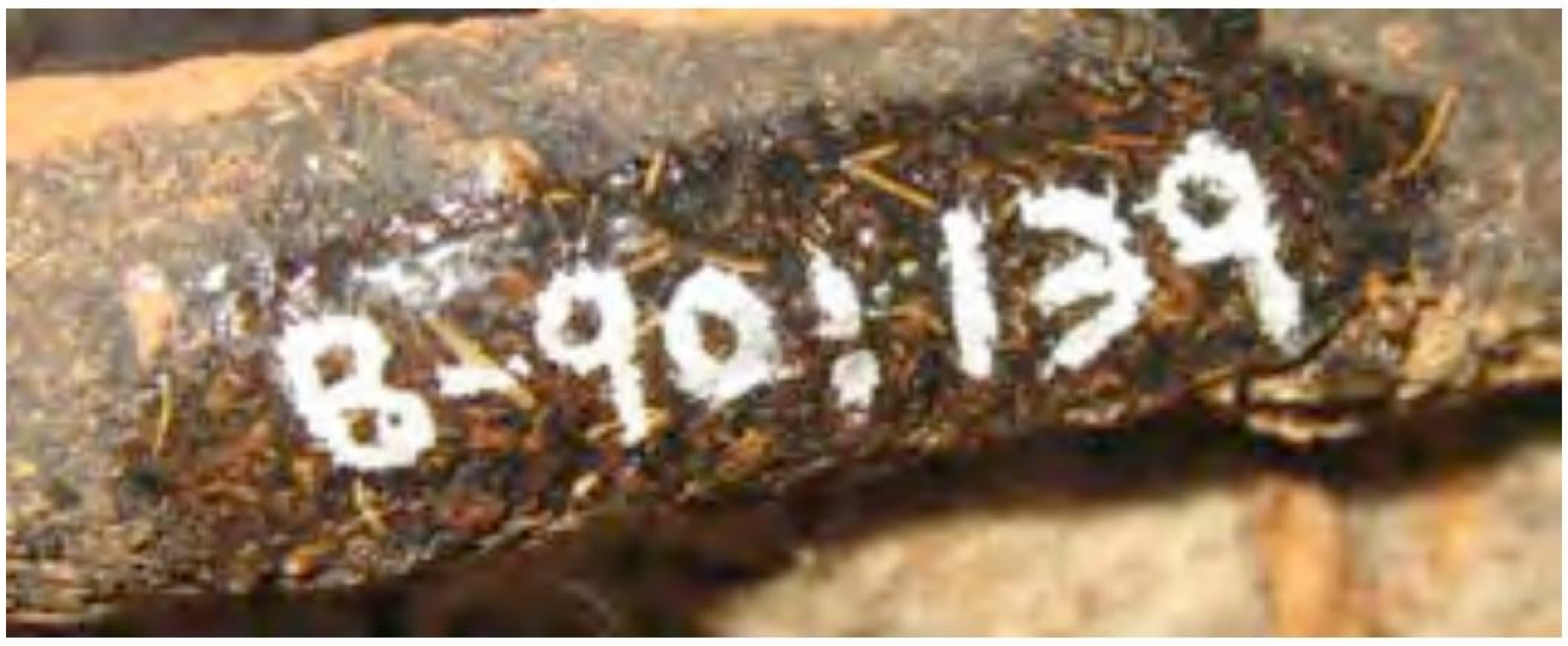
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information provided by Klaus Maaz.
Document last worked on	24 Aug. 2012

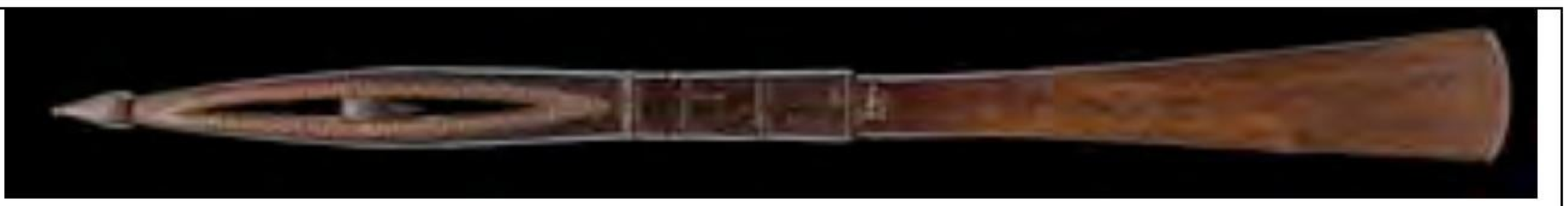
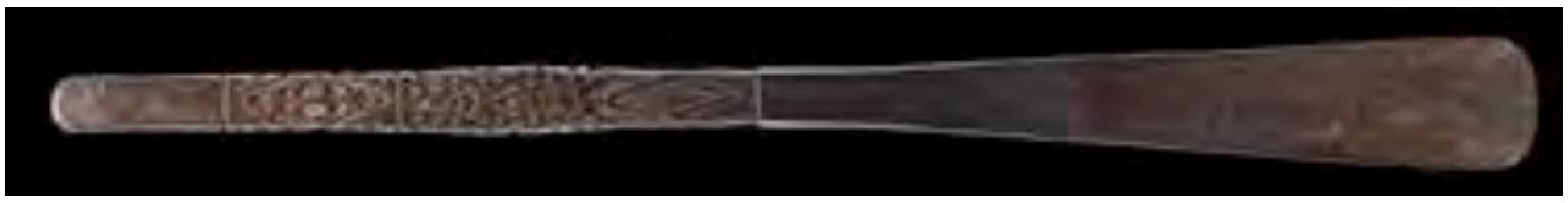
User of the inscription or label	Unidentified Collection C 394185
Picture of the number or label	
Object which carries the number or label	 The skull from the Marquesas Islands which carries the above inscription.
Comments	
Owner of the artwork	Nr 1186 in Michel Grandsard’s collection in 2015.
History of the Collection	

using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michel Grandsard.
Document last worked on	3 April 2015

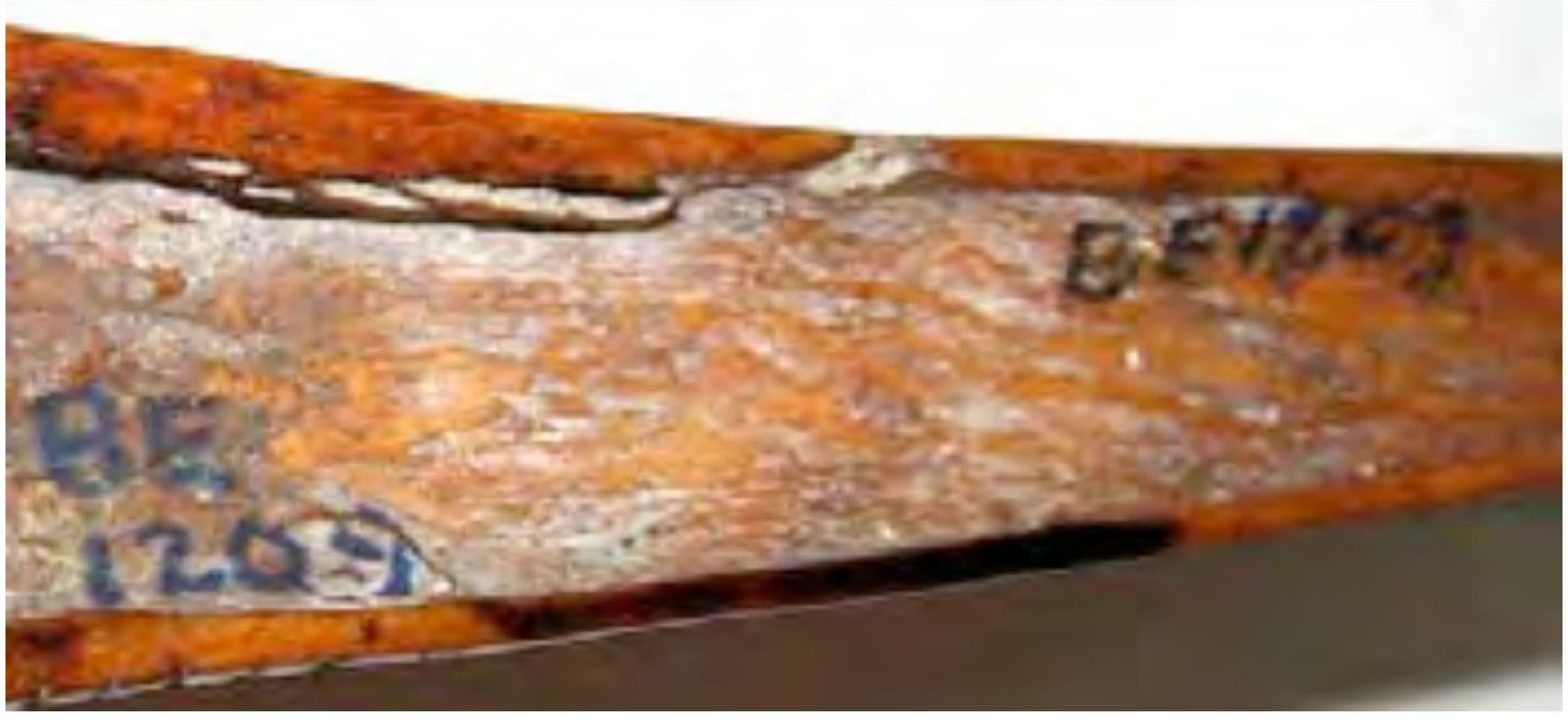
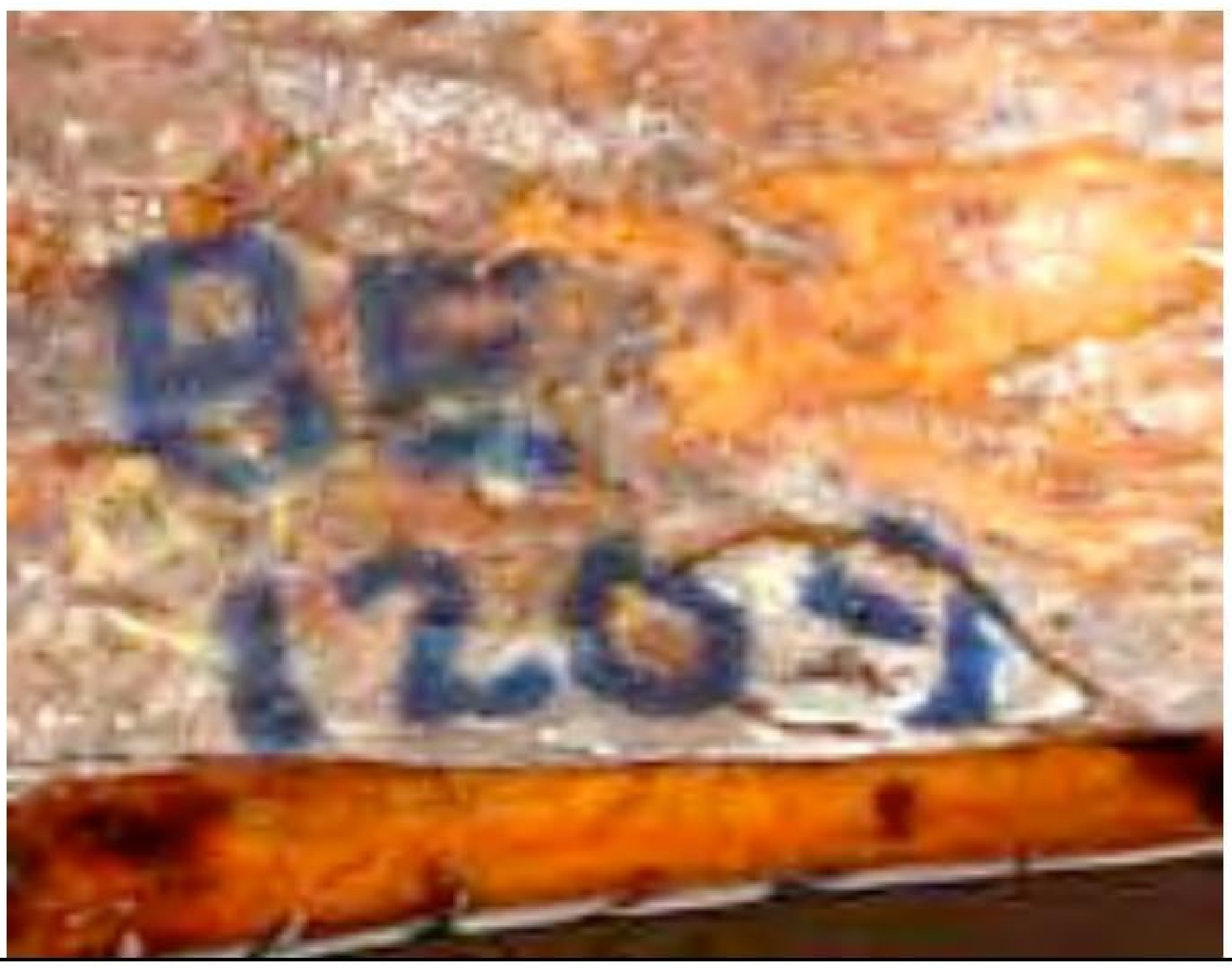
User of the inscription or label	UNIDENTIFIED COLLECTION A 341, ?AUSTRALIA
Picture of the number	
Object which carries the number	 A Papua New Guinea dish
Comments	1. I have seen a number of other Melanesian pieces inscribed with A numbers like the present piece in the Australian tribal art market. 2. The Australian Museum also uses A numbers for part of its collection but the present piece is not from this museum. 3. There is another document on the database regarding an A number, namely ‘Unidentified Collection A 293’. This covers an object in a German collection with a label inscribed A 293. The A on this label is in a different style from the A in the inscription shown above. The

	object with the inscription shown here and that with the label shown in the other document are, therefore, probably from different collections.
Owner of the artwork	Aaron Vogelnest in 1998
History of the Collection using in inscription	
Research questions	
For further information see	Oceanic Art Society Newsletter, Vol. 3, Nr 2, 1998, p. 9
Document prepared by	Harry Beran
Document last worked on	24 March 2012

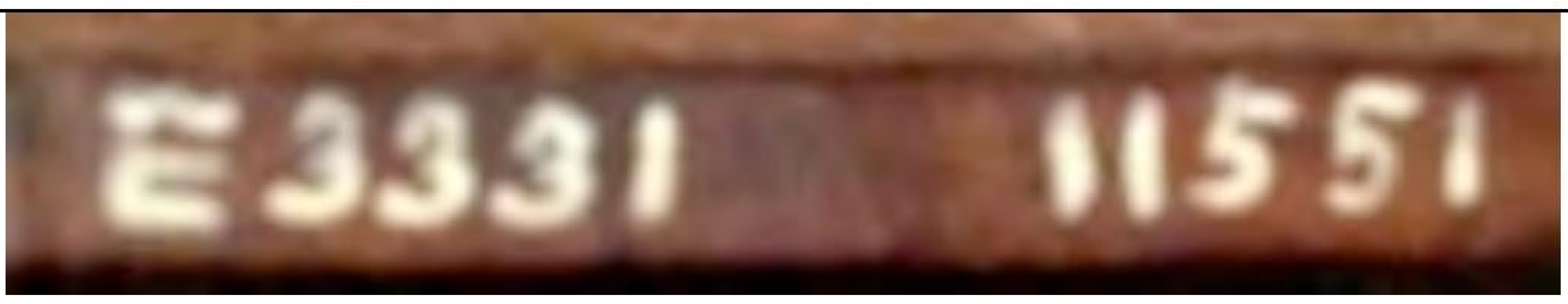
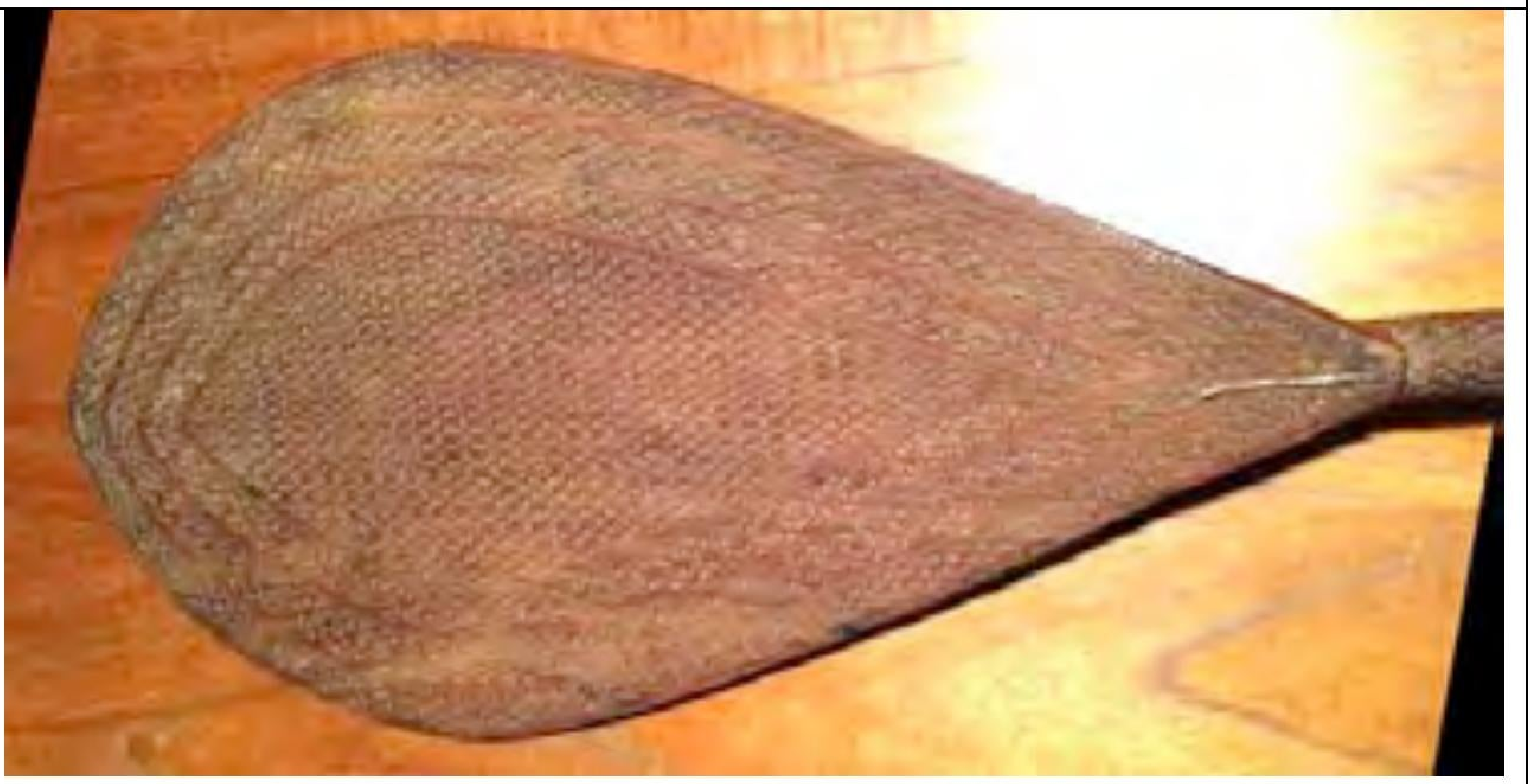
User of the inscription or label	Unidentified inscription B-90:113
Picture of the number or label	 Inscriptions on the Lake Sentani foodstirrers.  Inscription on a Vanuatu masquette (not illustrated here)

Object which carries the number or label	 Lake Sentani food stirrer, perhaps for sago (B-90:113). 33 cm.  Lake Sentani food stirrer, perhaps for sago (B-90:114)
Comments	
Owner of the artwork	- Both stirrers: Michael Hamson in 2013, ex John and Marcia Friede (Jolika) Collection. - The Vanuatu Masquette (B-90:139): Private collection 1 in 2012.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Michael Hamson and Private Collector 1.
Document last worked on	30 Sept 2013, 3 April 2015

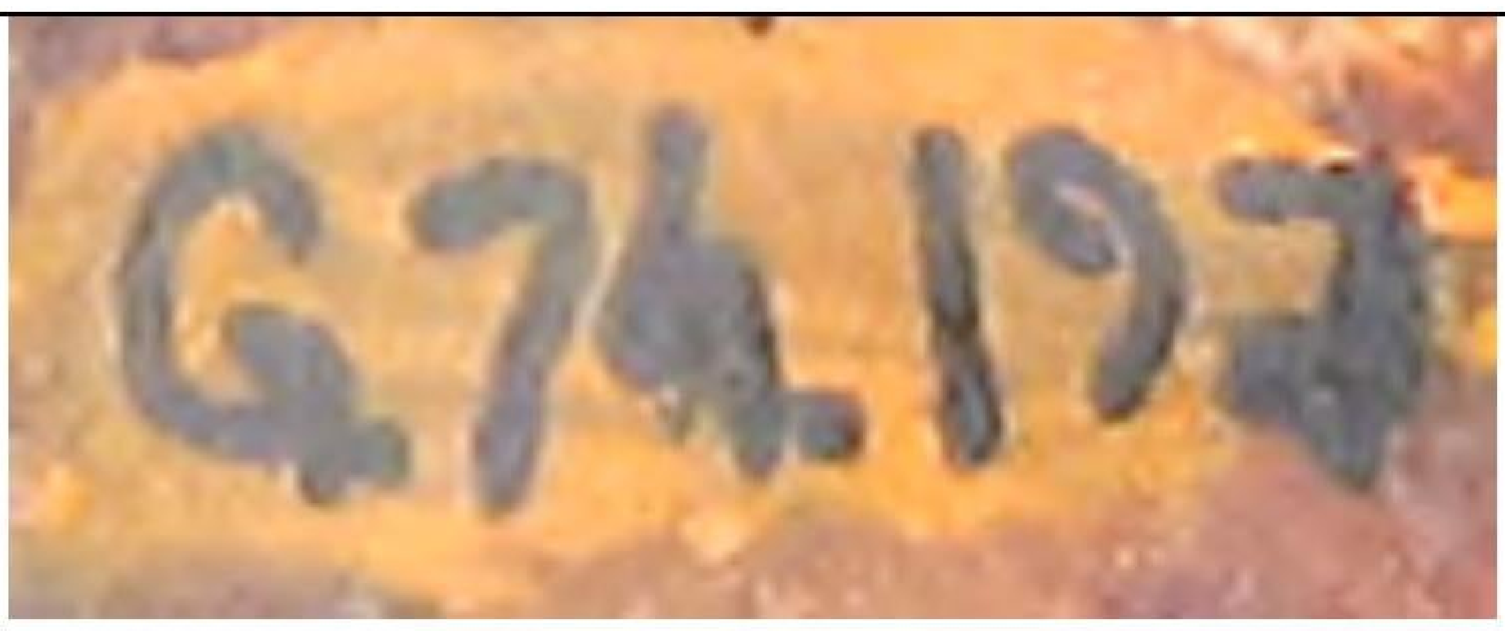
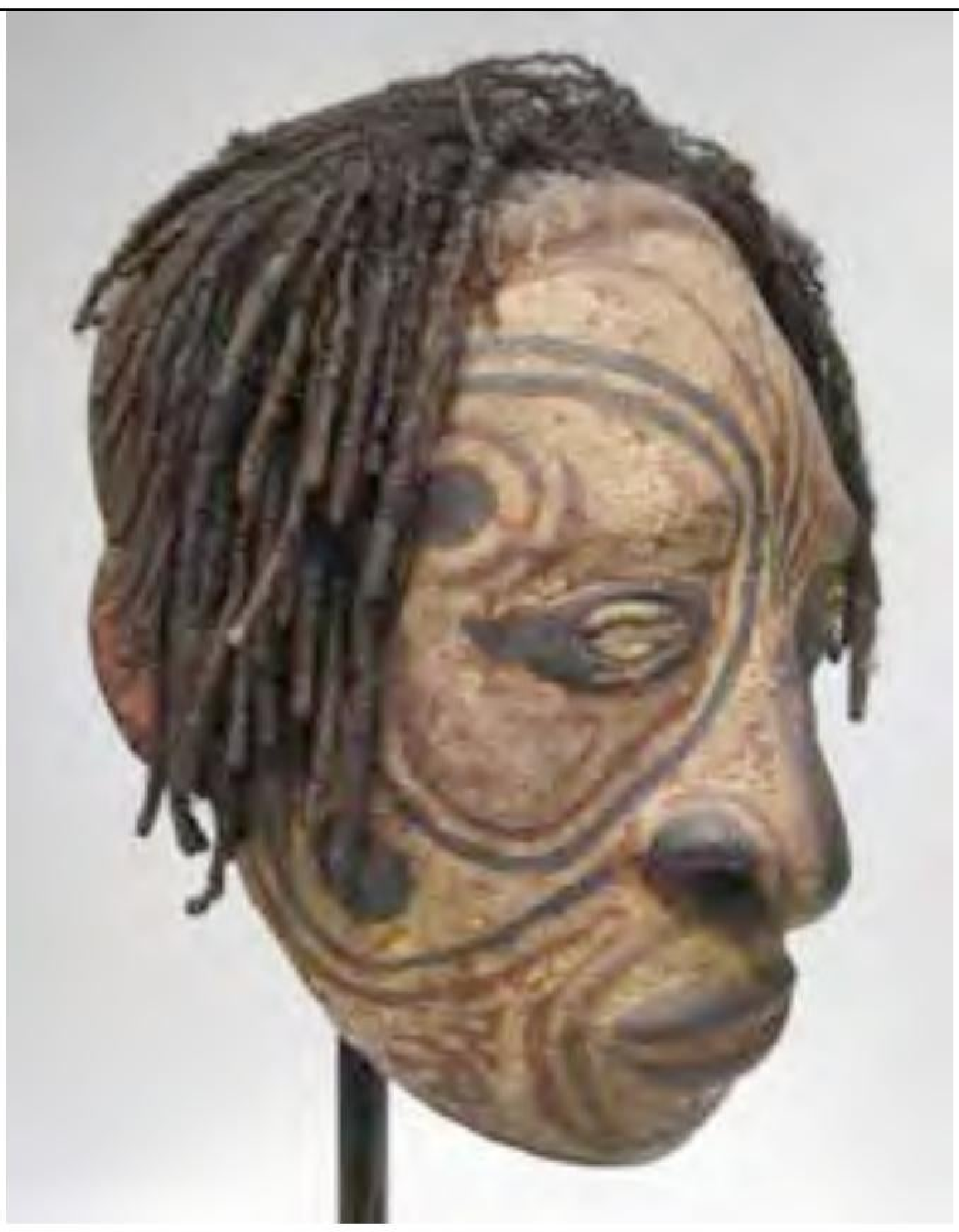
User of the inscription or label	UNIDENTIFIED COLLECTION BE 1209

Picture of the number	 
Object which carries the number	Abelam/Bukie bone dagger
Comments	The dagger carries the inscription “BE 1209” twice in black ink (one of which is partially erased). Information welcomed
Owner of the artwork	Private collection 1 in 2012
History of the Collection using the number	Unknown
Research questions	
For further information see	
Document prepared by	Anonymous collector 1
Document	24 March 2012

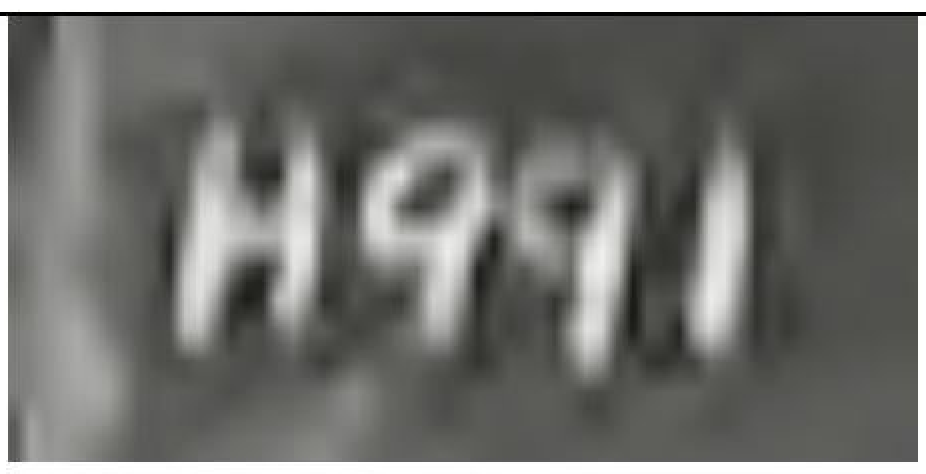
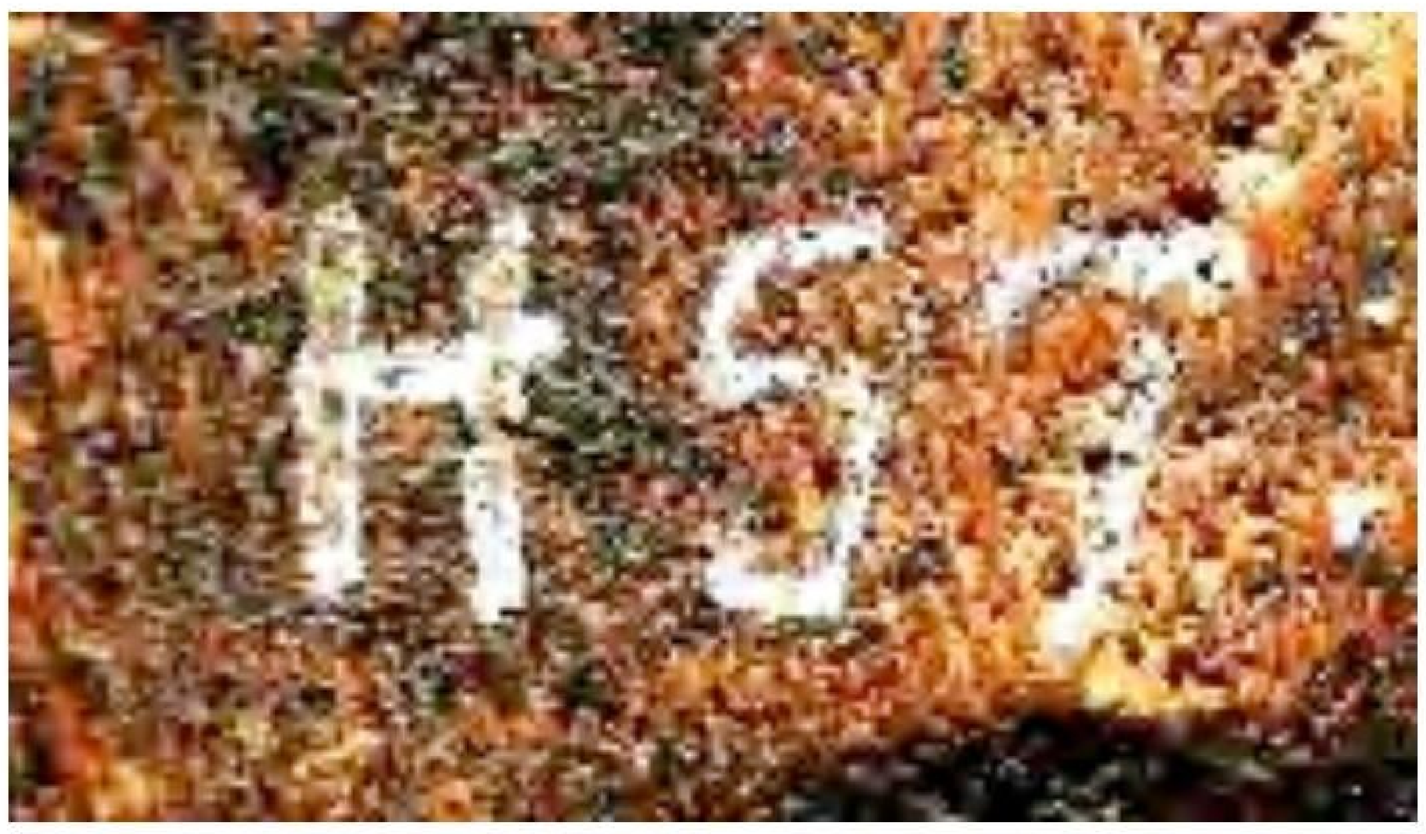
last worked on	

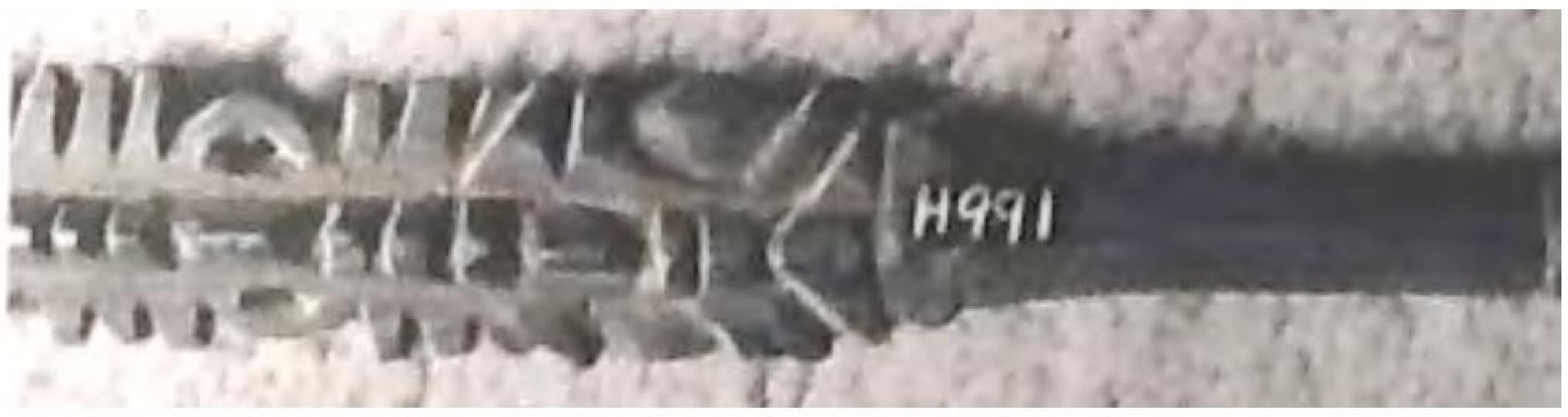
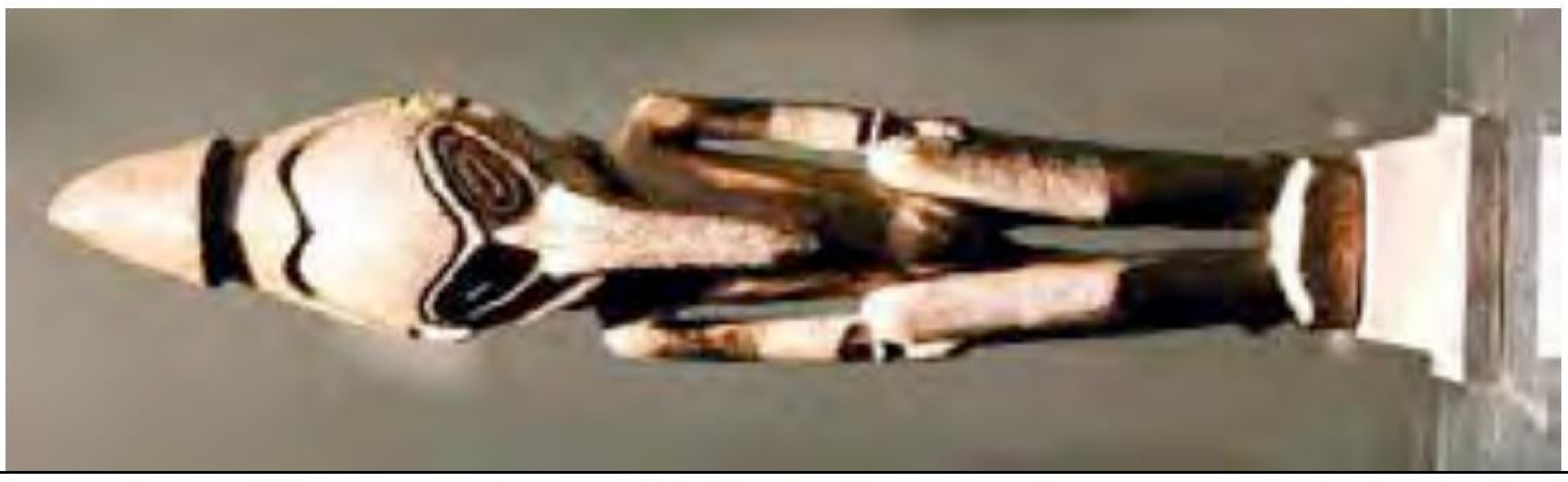
User of the inscription or label	Unidentified Collection E 3331
Picture of the number or label	
Object which carries the number or label	
Comments	Rhys Richards (email Feb. 23, 2013) points out that a number of museums begin some of their catalogue number with the letter E presumably indicating Ethnology Collection. He mentions Peabody Essex at Salem, Hunterian Museum in Glasgow, and Canterbury Museum in Christchurch as examples. Hence this paddle may have been de-accessioned from a museum.
Owner of the artwork	Eric and Esther Fortess Collection in February 2013.
History of the Collection using the number or label	
Research questions	
For further information see	

Document prepared by	Harry Beran with information and photographs from Eric Fortess (emails Feb. 20 and 22, 2013)
Document last worked on	Feb, 23, 2013

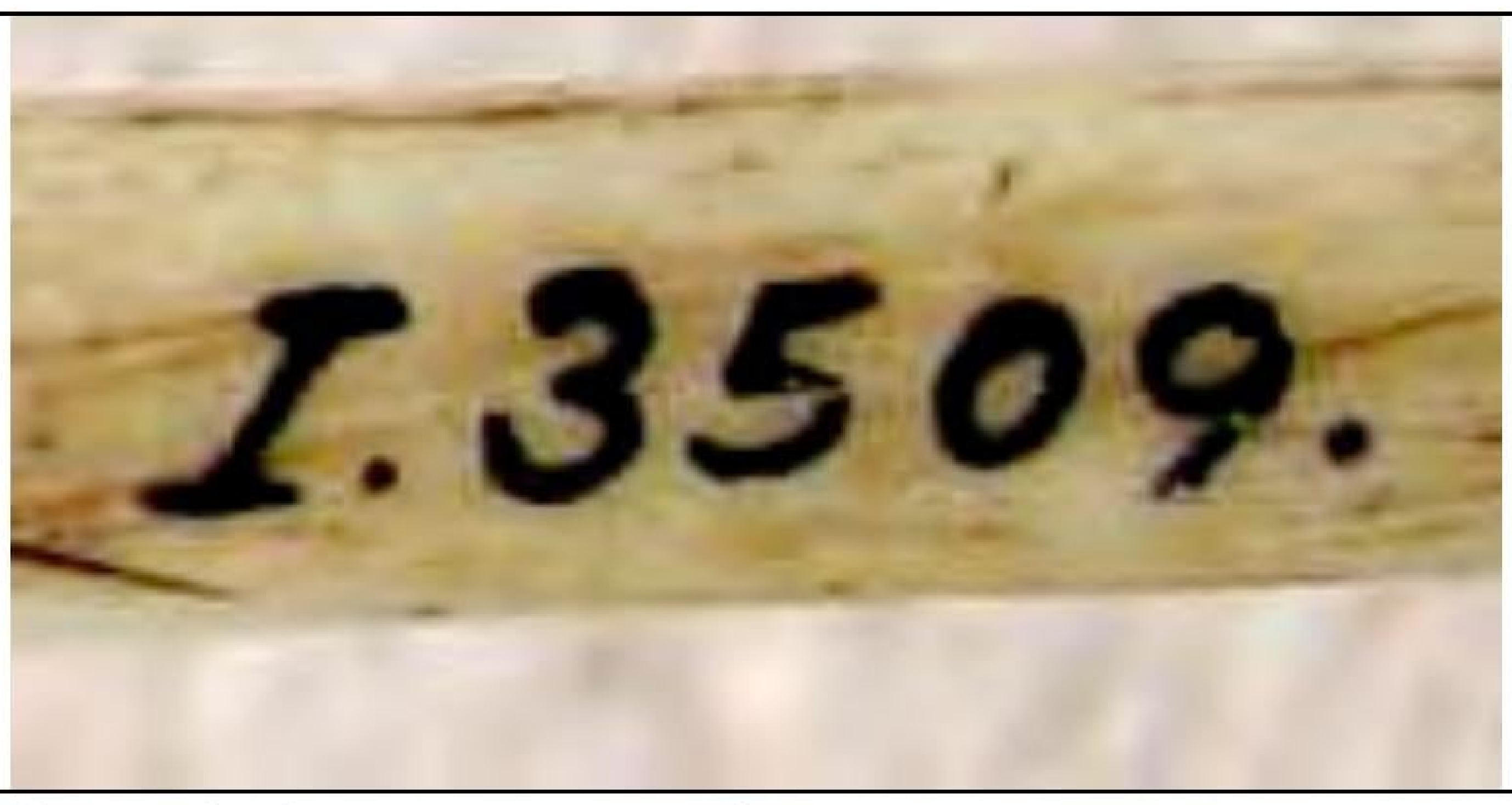
User of the inscription or label	**Unidentified Collection G74.197**
Picture of the number or label	
Object which carries the number or label	 Iatmul overmodelled skull, Sepik Region, Papua New Guinea.
Comments	1. The skull also carried the Überseemuseum Bremen number D 4078. 2. Garry Anderson (cf.) also used numbers with a G prefix but the style of his G seems to be different and it is followed by a single number while the present number is divided by a fullstop.
Owner of the	Karim Grusenmeyer Collection in 2012

artwork	
History of the Collection using the number or label	
Research questions	Ask the Überseemuseum Bremen who they obtained the skull from because this may be the source of the inscription G74.197.
For further information see	
Document prepared by	Harry Beran with information and photograph from Karim Grusenmeyer
Document last worked on	30 August 2012, 13 April 2015.

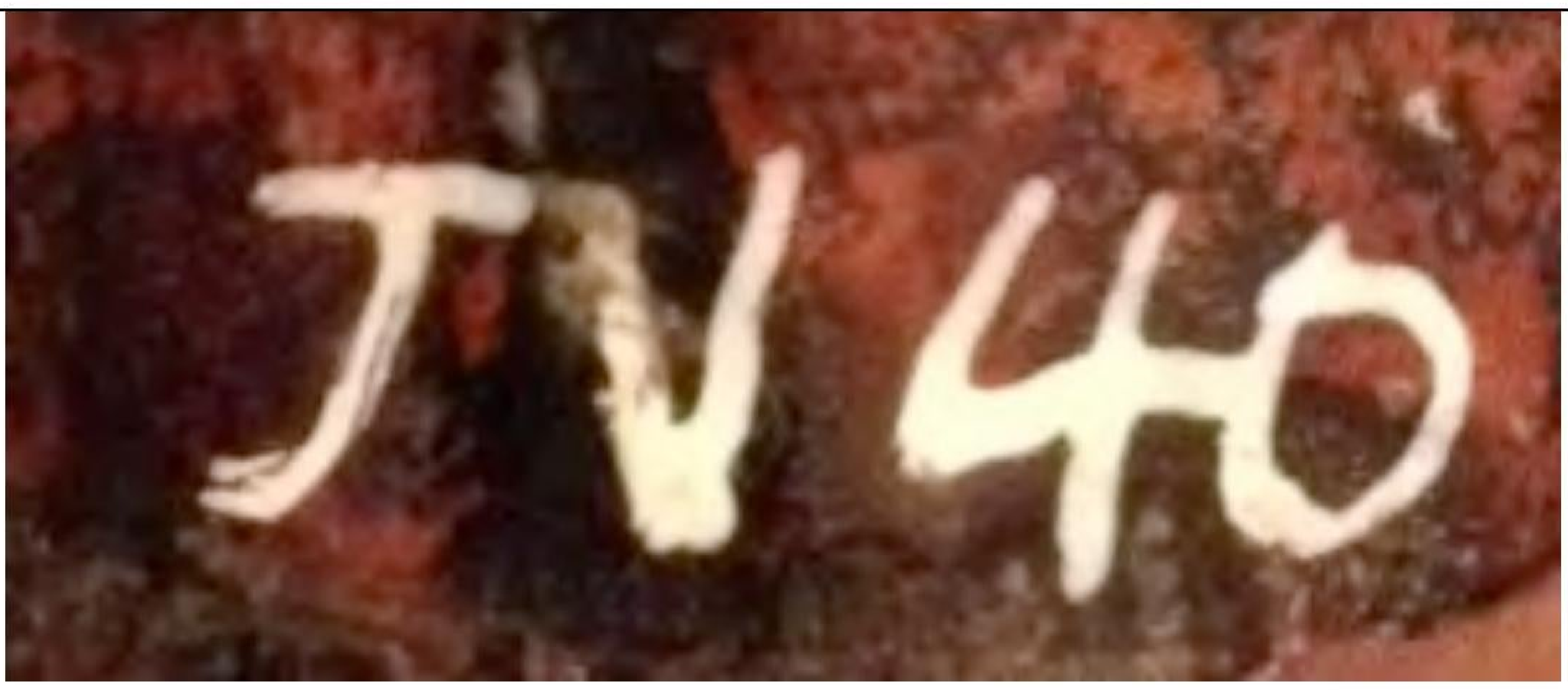
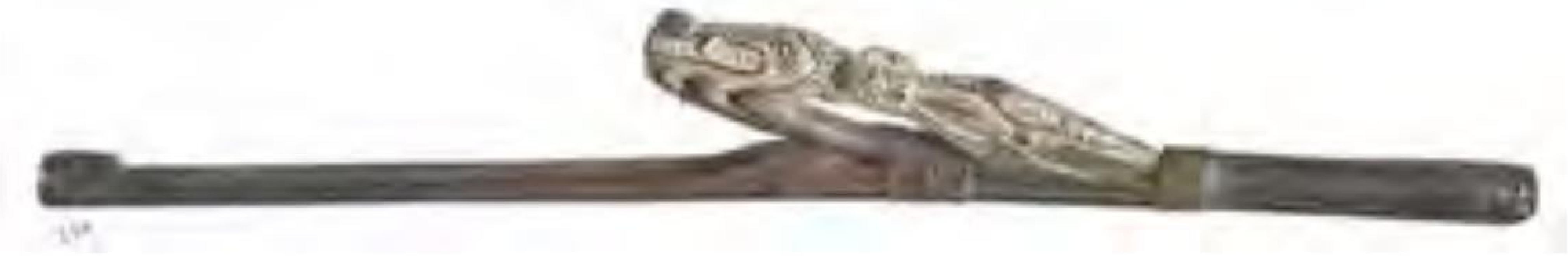
User of the inscription or label	Unidentified Collection H 991
Picture of the number or label	 Number inscribed on a staff or club  Number inscribed on a Ramu figure
Object which carries the number or label	Staff or club in the collection of an acquaintance of Jean-Baptist Bacquart.

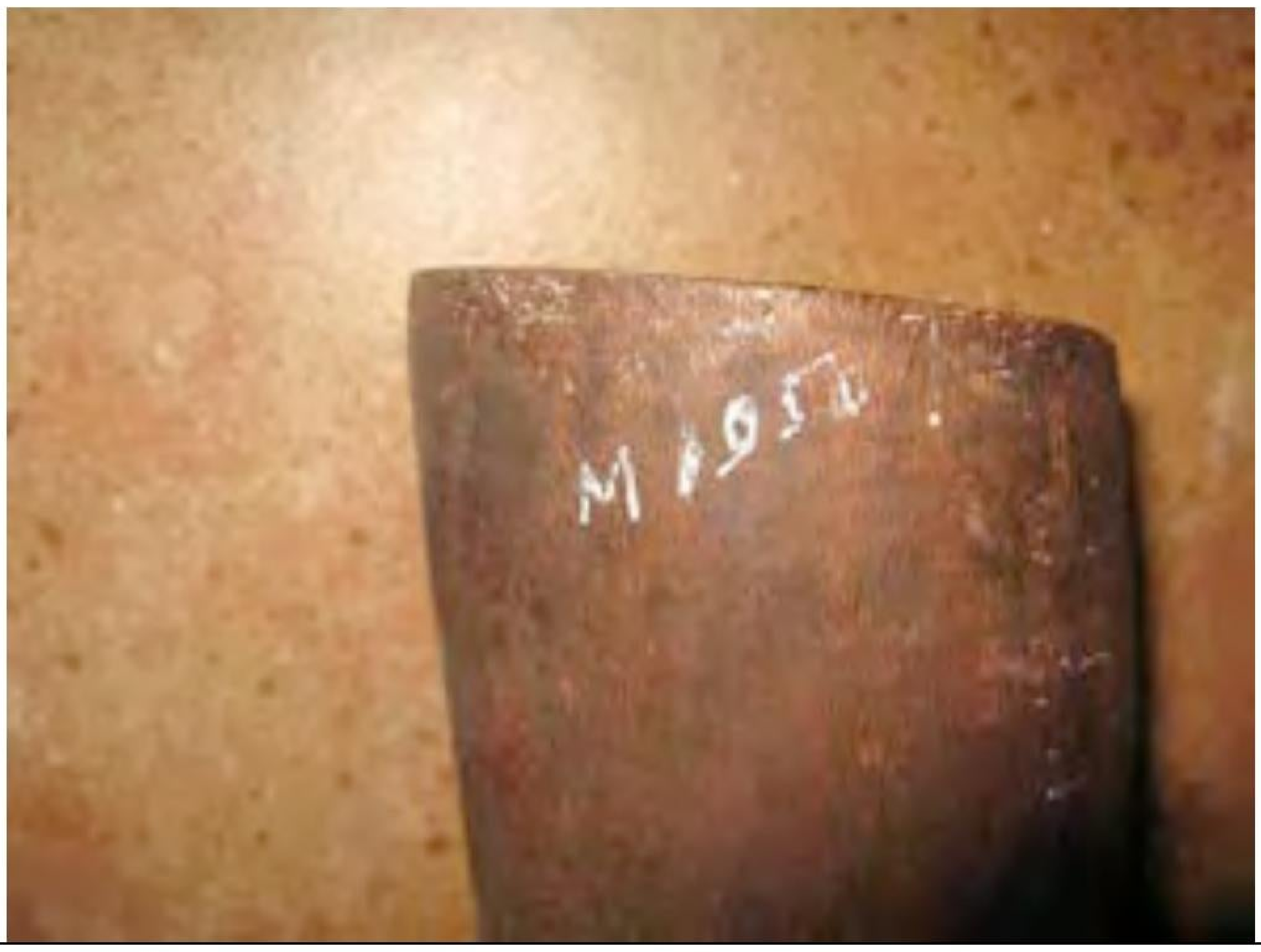
	 Three photographs of a staff or club or spear of unknown origin, but most likely from Melanesia. Judging by Bacquart’s photo it could 150 cm long. - - - - - - Human figure from the Ramu River area at Galerie Franck Marcelin. 29.5 cm high. 
Comments	1. The two numbers differ from those used for the James Hooper Collection (cf.) where the H prefix and the number are separated by a full stop and the whole inscription is underlined. 2. They look similar to the numbers of the Peter Hallinan Collection (cf.) but the catalogue of his collection shows that the Hallinan numbers refer to objects different from those shown here. They are also similar to those of the Holt Collection (cf.) which did include some Melanesian objects. It could be from this collection or from a third collection using numbers with an H prefix. 3. However, it is by no means certain that the two inscriptions are from a single collection.
Owner of the artwork	The staff or club: an acquaintance of Jean-Baptist Bacquart in 2012. The Ramu River figure: Galerie Franck Marcelin in 2012.
History of the Collection using the number or label	
Research	

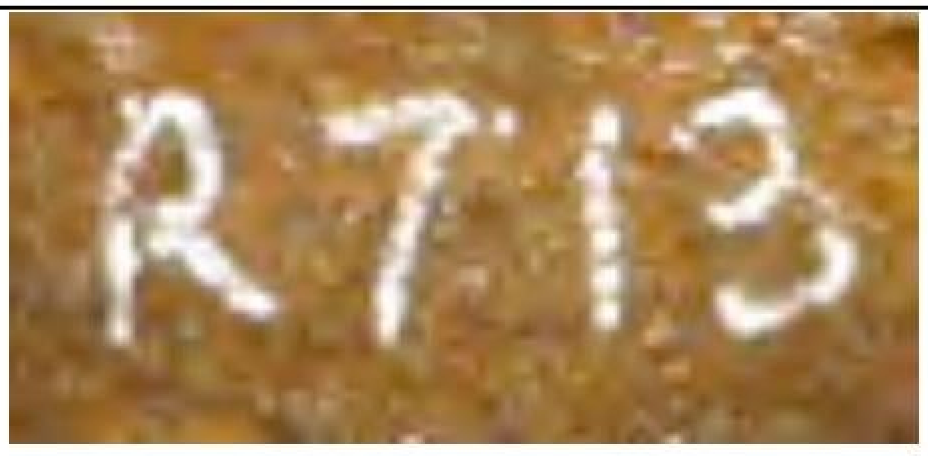
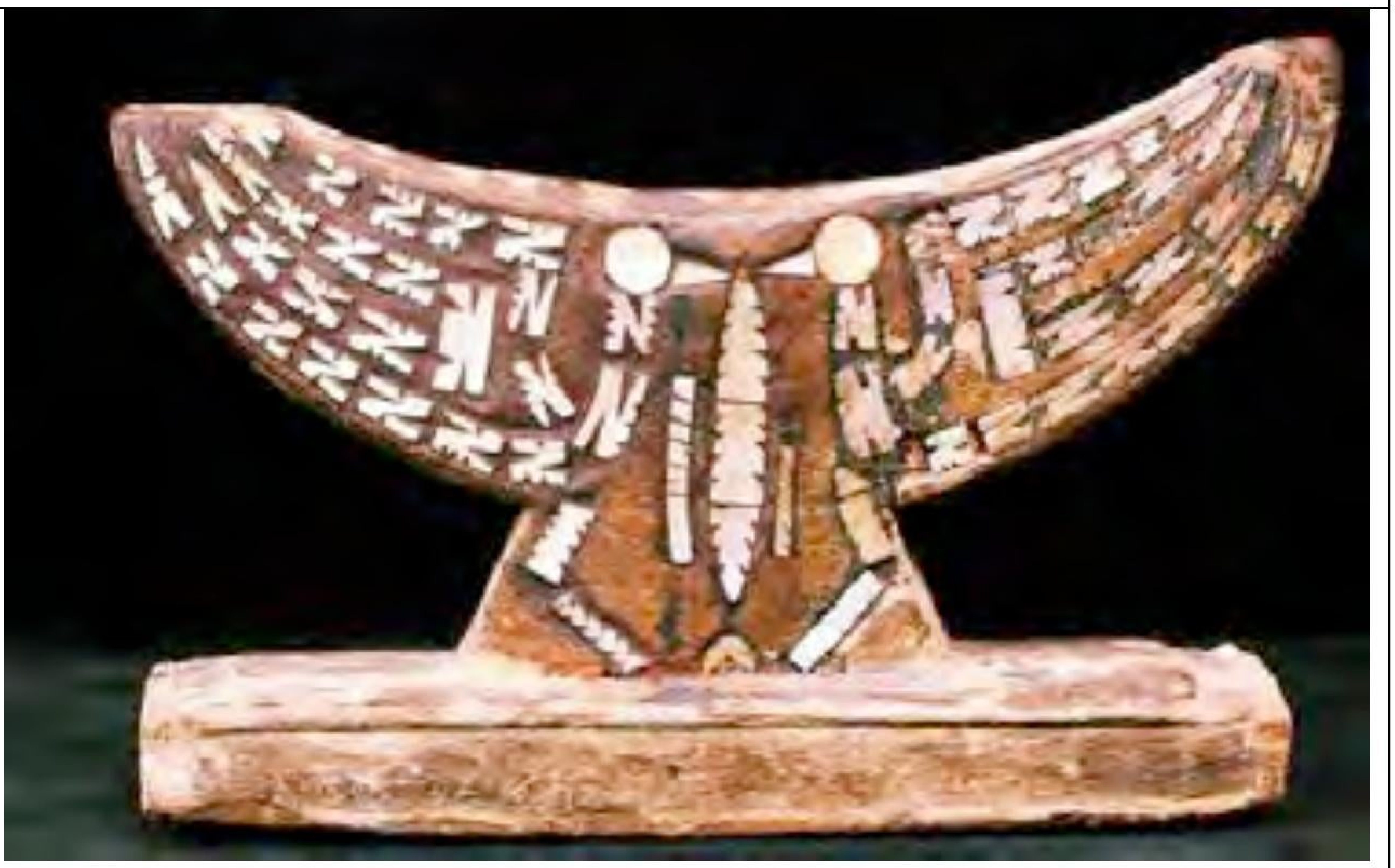
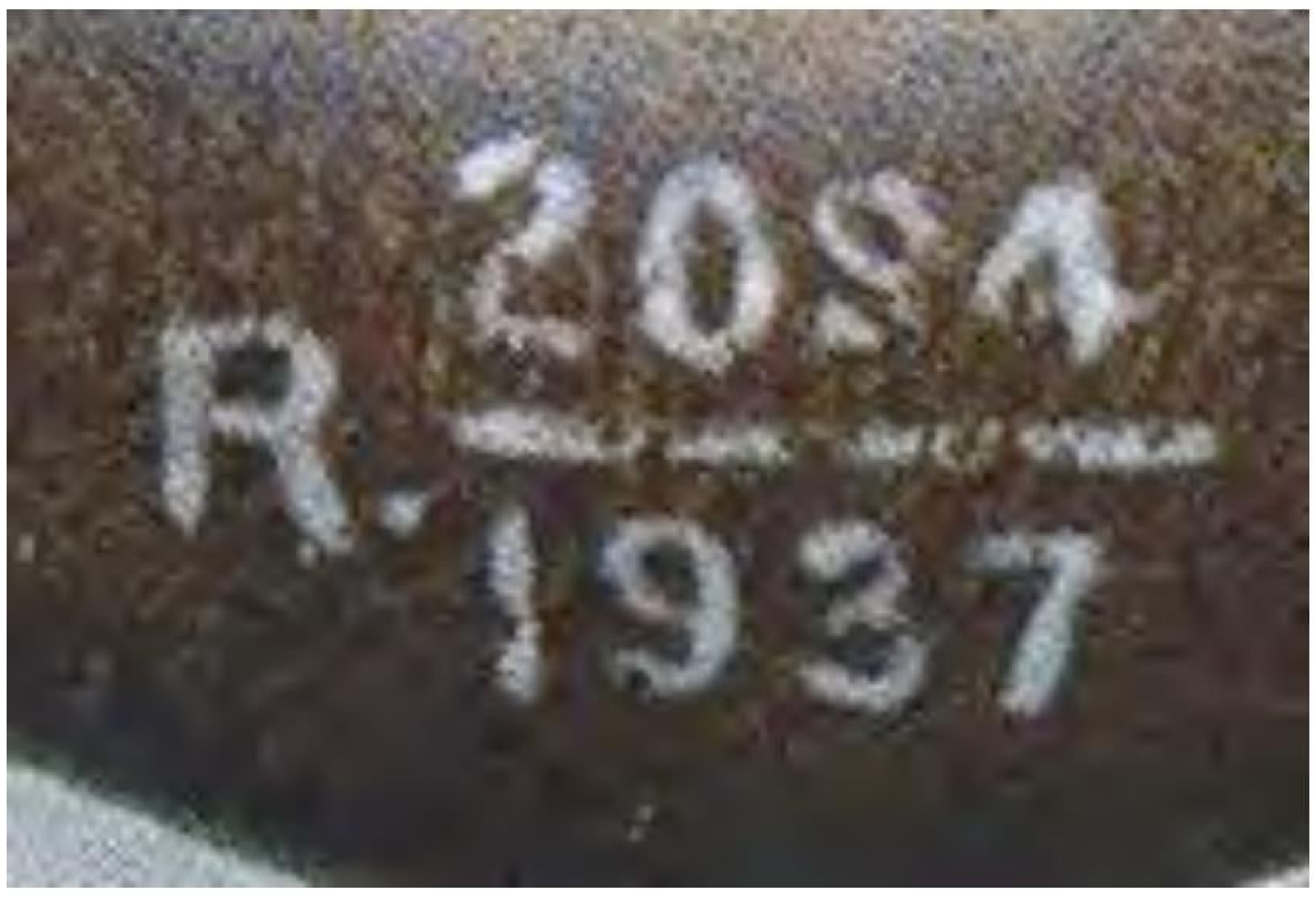
questions	
For further information see	
Document prepared by	Harry Beran using information and photographs from J.B. Bacquart, received June, 2012, and Franck Marcelin, received November 2012.
Document last worked on	3 Jan. 2013

User of the inscription or label	UNIDENTIFIED COLLECTION I.3509
Picture of the number	
Object which carries the number	Sepik lime spatula
Comments	Object formerly in the collection of the surrealist artist Roberto Matta. The script in black ink looks like a German museum number?? Suggestion welcomed.
Owner of the artwork	Private collection 1 in 2012
History of the Collection using the inscription	Unknown
Research questions	
For further information see	
Document prepared by	Anonymous collector 1
Document last	24 March 2012

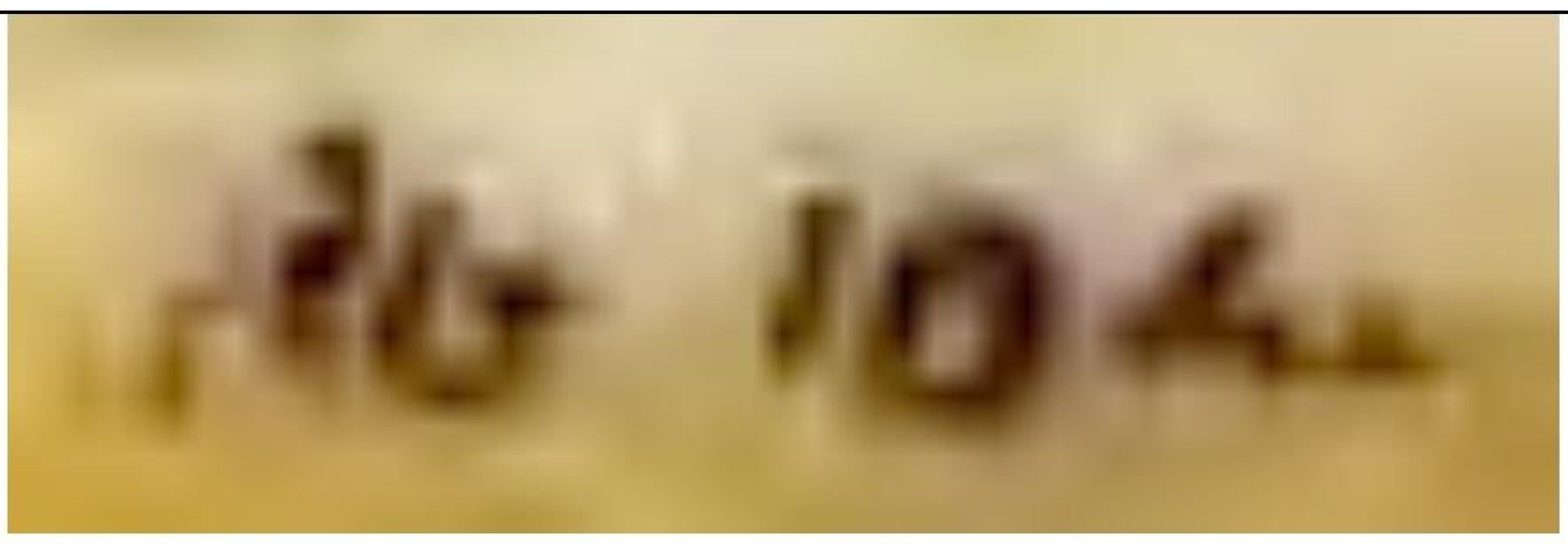
worked on	

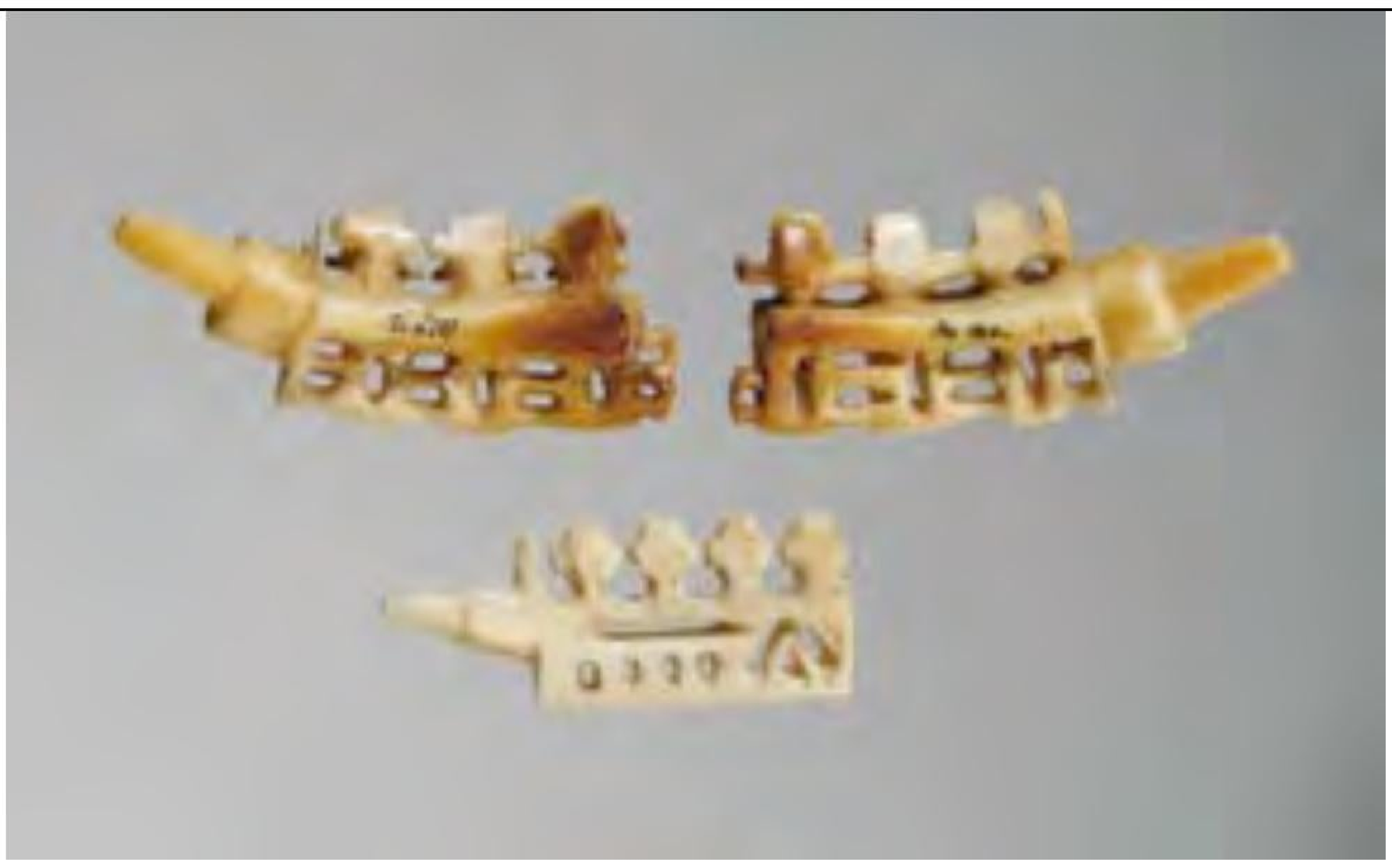
User of the inscription or label	Unidentified collection JV 40
Picture of the number or label	 Number inscribed on the spearthrower shown below.
Object which carries the number or label	 Spearthrower, Iatmul, Middle Sepik, illustrated in Meyer, Anthony JP. 2005. *Oceanic Art*, Ill. 244
Comments	Anthony Meyer advises that he bought the spearthrower in Australia and that it comes from an old but unidentified Australian collection (emails 29. and 30.9.14)
Owner of the artwork	Galerie Meyer in September 2014.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and a photograph of the inscription from Anthony Meyer.
Document last worked on	30 Sept. 2014

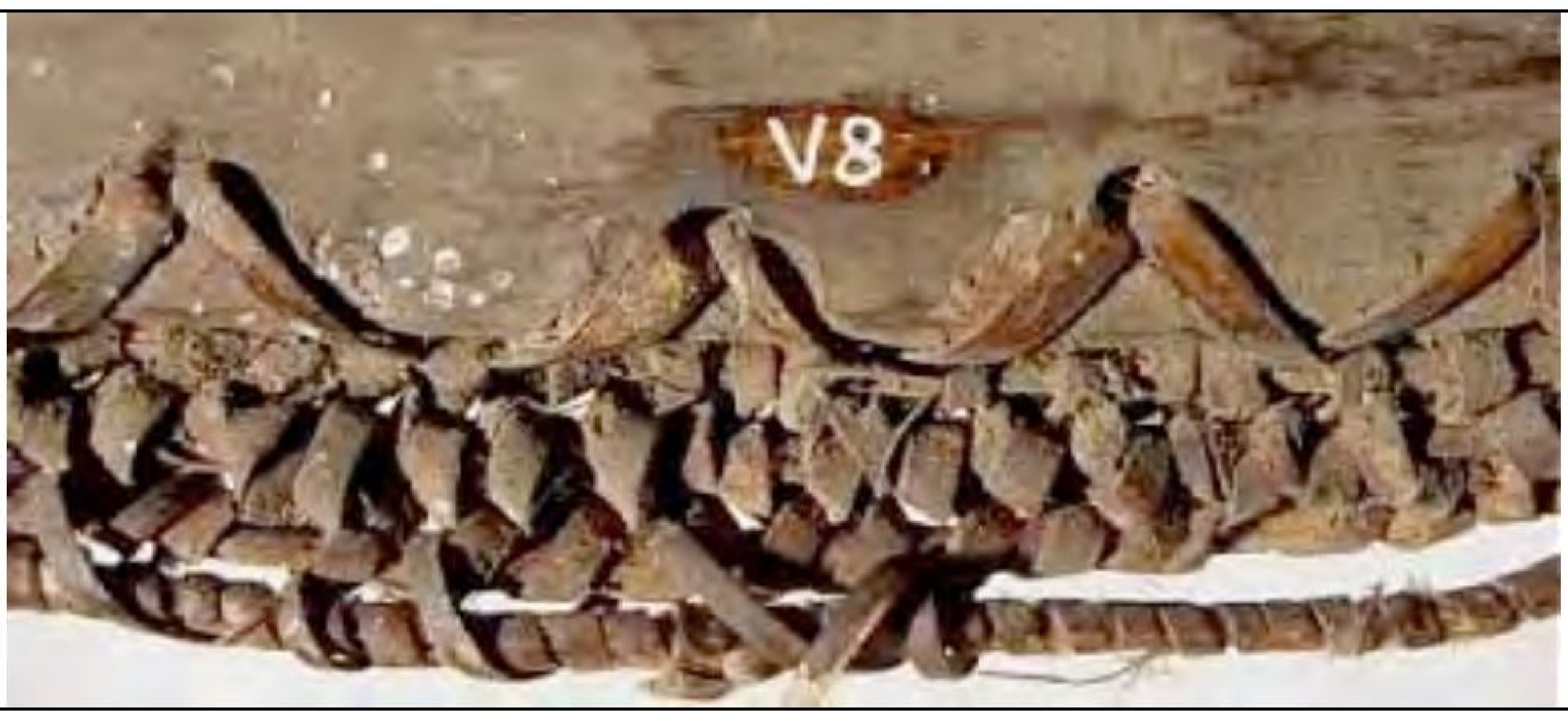
User of the inscription or label	**Unidentified collection M 1950**
Picture of the number	
Object which carries the number	An Aboriginal didgeridoo
Comments	The script in white ink reads: ‘M 1950’. The script is similar to the Moriarty collection numbers. However, Moriarty used M numbers for pieces of Melanesian origin. The Australian Museum has many of the catalogue cards for the Moriarty Collection. Yvonne Carillo (email Aug. 6, 2012) advises that there is no record of an item numbered M1950 in the collection.
Owner of the artwork	Private collection 1, 2012
History of the Collection	Unknown
Research questions	1. From which collection is it? 2. Did this collection also include Oceanic objects?
For further information see	
Document prepared by	Anonymous collector 1, with an addition by HB
Document last worked on	25/07/2012, addition Aug. 6, 2012)

User of the inscription or label	**Unidentified Collection R 713**
Picture of the number or label	
Object which carries the number or label	 Solomon Islands headrest
Comments	The Wellcome collection (cf.) used numbers with an R prefix as shown below, with the catalogue number above the horizontal line and the year of cataloguing below the line. I don't know whether this collection also used inscriptions like the present one; that is, without the year of cataloguing.  The writing style of the number on the present object is similar to the style of the year 1937 inscribed on the

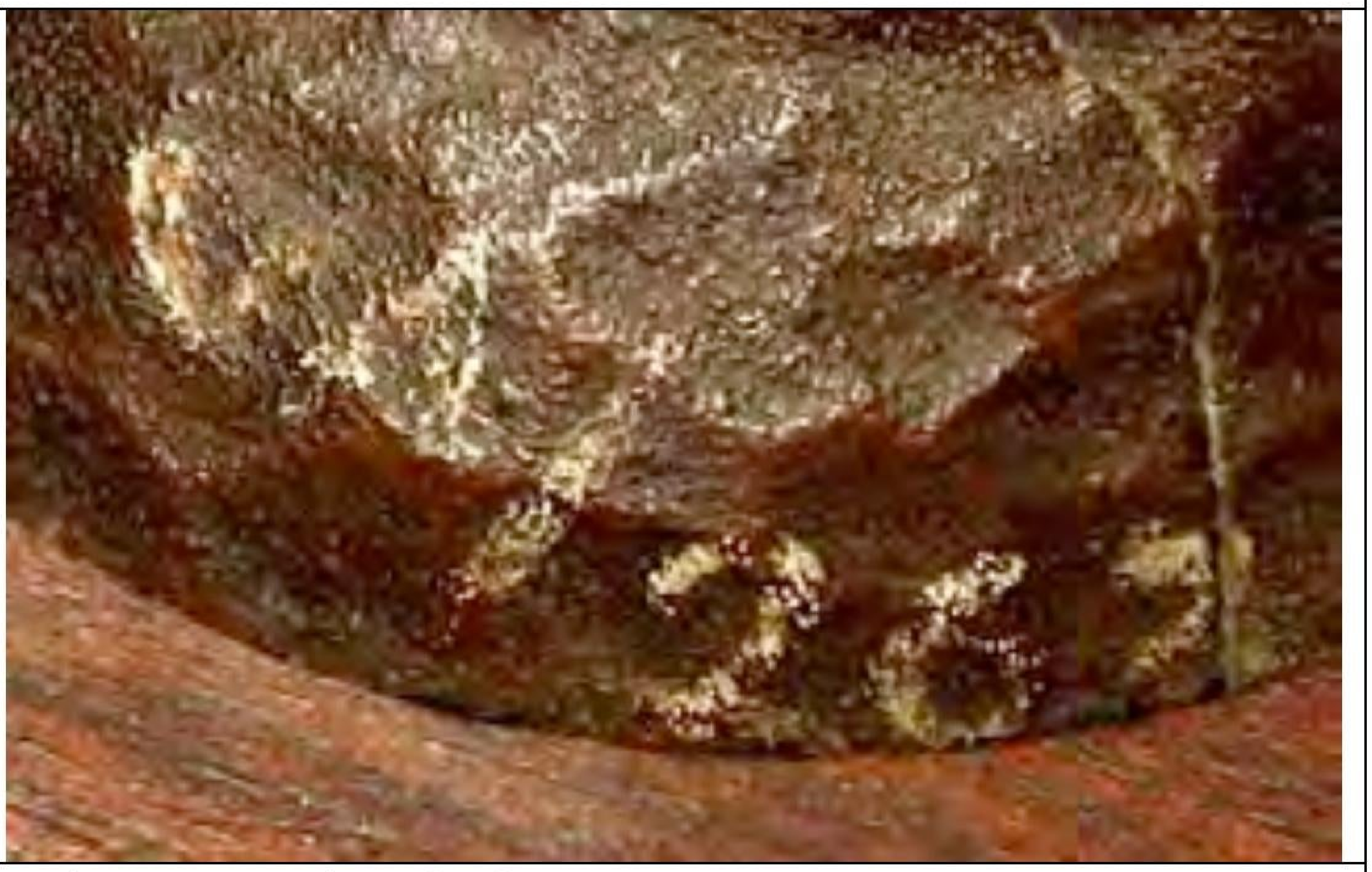
	Wellcome collection object R 2084/1937. However, as it is not known whether the object inscribed R 713 is from the Wellcome collection it is best to have a separate documents for it.
Owner of the artwork	Franck Marcelin in December 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Franck Marcelin
Document last worked on	1 April 2015

User of the inscription or label	**Unidentified collection ?RG 104**
Picture of the number or label	 The inscription seems to read RG 104

Object which carries the number	 A Marquesan ear ornament
Comments	The number appears on the earpiece at top right
Owner of the artwork	Offered by Christie's Paris in 2012
History of the Collection using the number or label	No known history
Research questions	Is this perhaps an inscription by Roland Grunewald? A label written by him (RG. 553) is identified in a separate document.
For further information see	
Document prepared by	Charles-Wesley Hourdé
Document last worked on	24 April 2012

User of the inscription or label	**UNIDENTIFIED COLLECTION V8**
Picture of the number	
Object which	

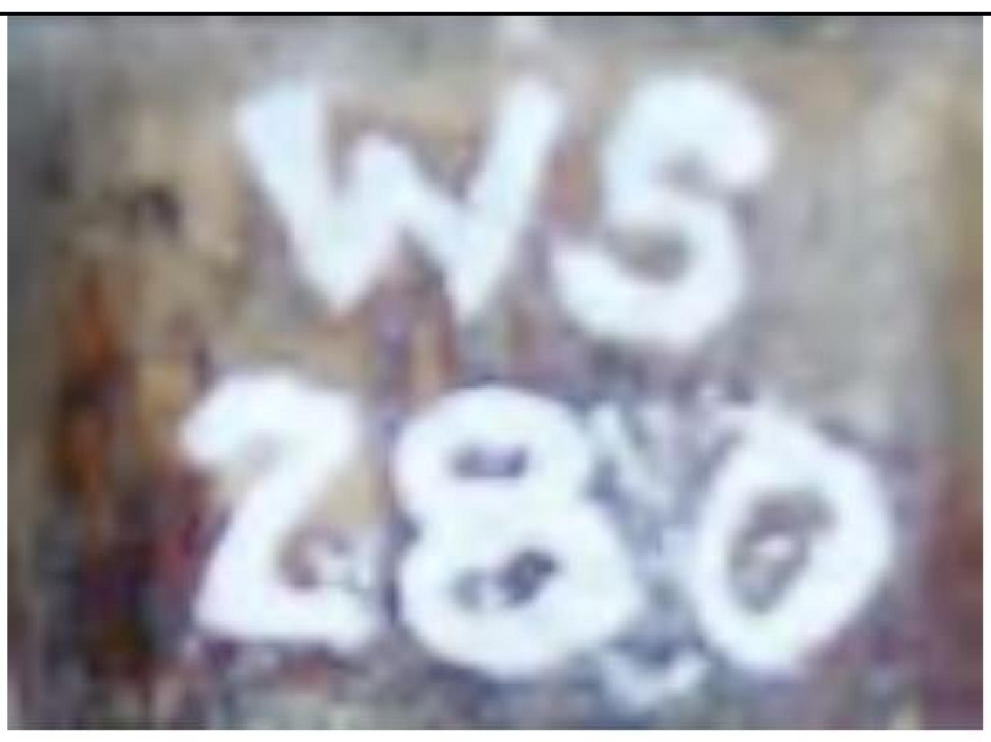
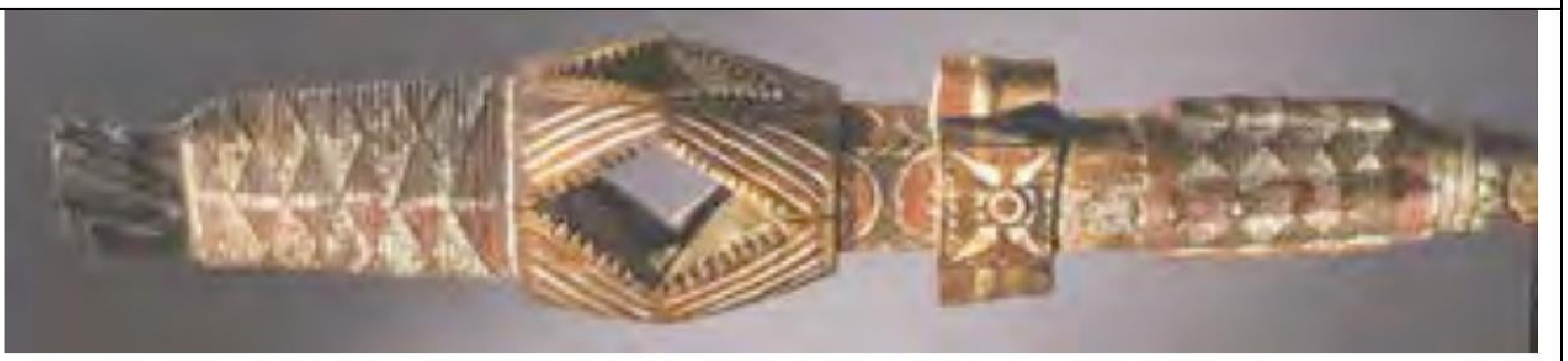
carries the number	
Comments	Aaron Vogelnest, a Sydney collector, has told me that he does not inscribe objects in his collection.
Owner of the artwork	Crispin Howarth in 2005
History of the Collection	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

User of the inscription or label	**UNIDENTIFIED COLLECTION VA/263**
Picture of the number	
Object which carries the number	Schouten islands figure
Comments	- This script is at the base of a small figure formerly in the Van Lier Collection. It reads "VA/263" in white paint (partially erased). Could it be the Van Lier numbers? I think it is possibly older. Information welcomed. - Loed van Bussel (email June 27, 2012)

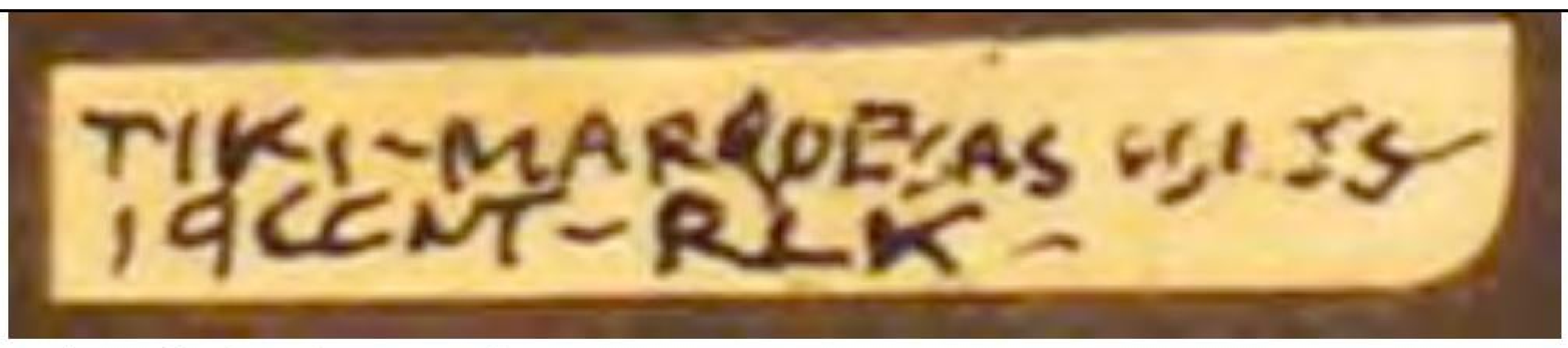
	comments that van Lier did not inscribe objects with collection numbers.
Owner of the artwork	Private collection 1 in 2012
History of the Collection using the inscription	Unknown
Research questions	
For further information see	
Document prepared by	Anonymous collector 1
Document last worked on	14 March 2012, revised by HB 19 July 2012.

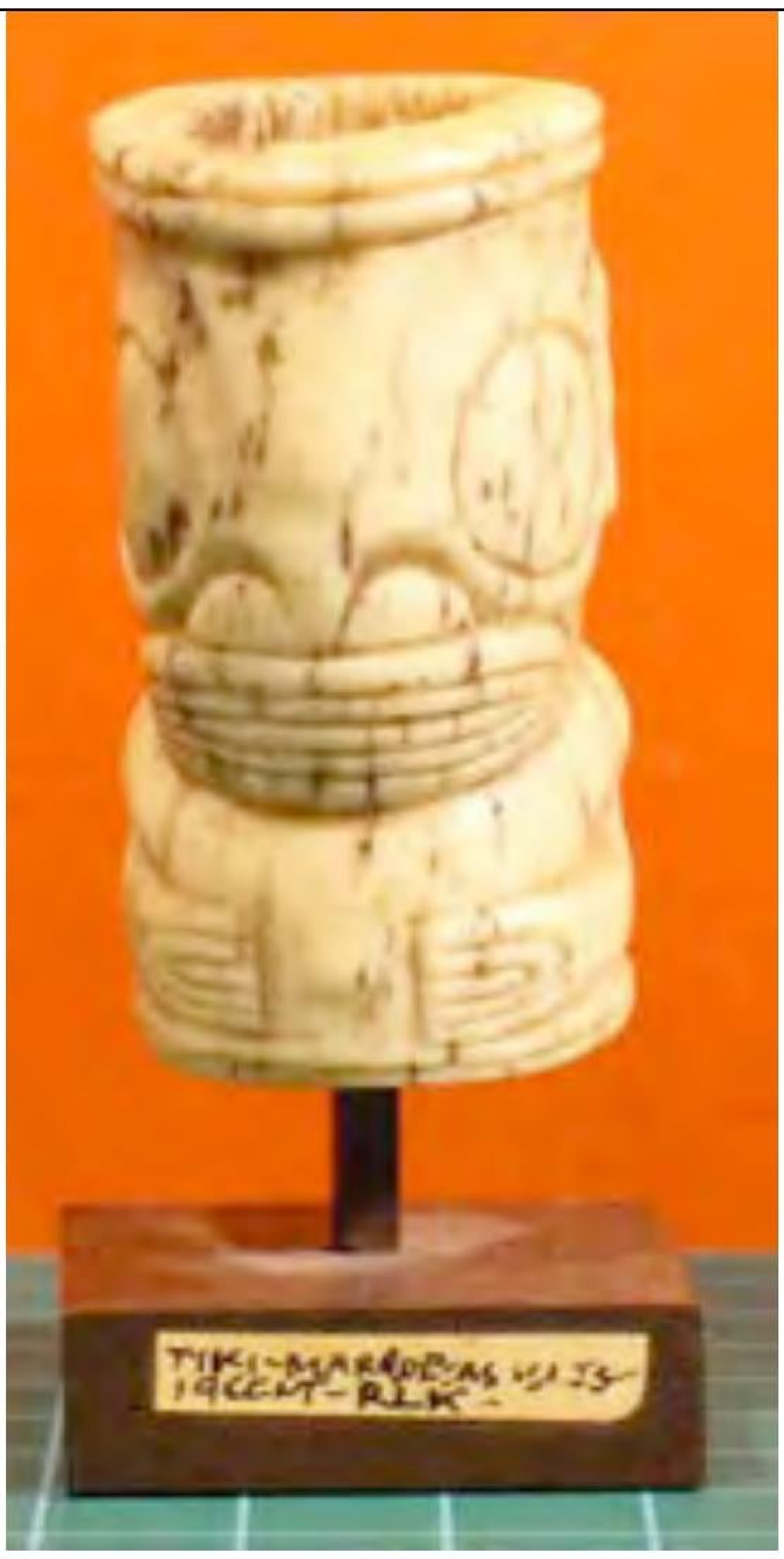
Database of labels and inscriptions on Oceanic artworks in private collections
Oceanic Art Society, www.oceanicartsociety.org.au
The database appears on this website under collections

hberan@btinternet.com

User of the inscription or label	Unidentified Collection WS 280
Picture of the number or label	
Object which carries the number or label	 The top of an Admirality Islands lance
Comments	
Owner of the artwork	Galerie Voyageurs & Curieux (Jean-Edouard Carlier), Paris, in 2012

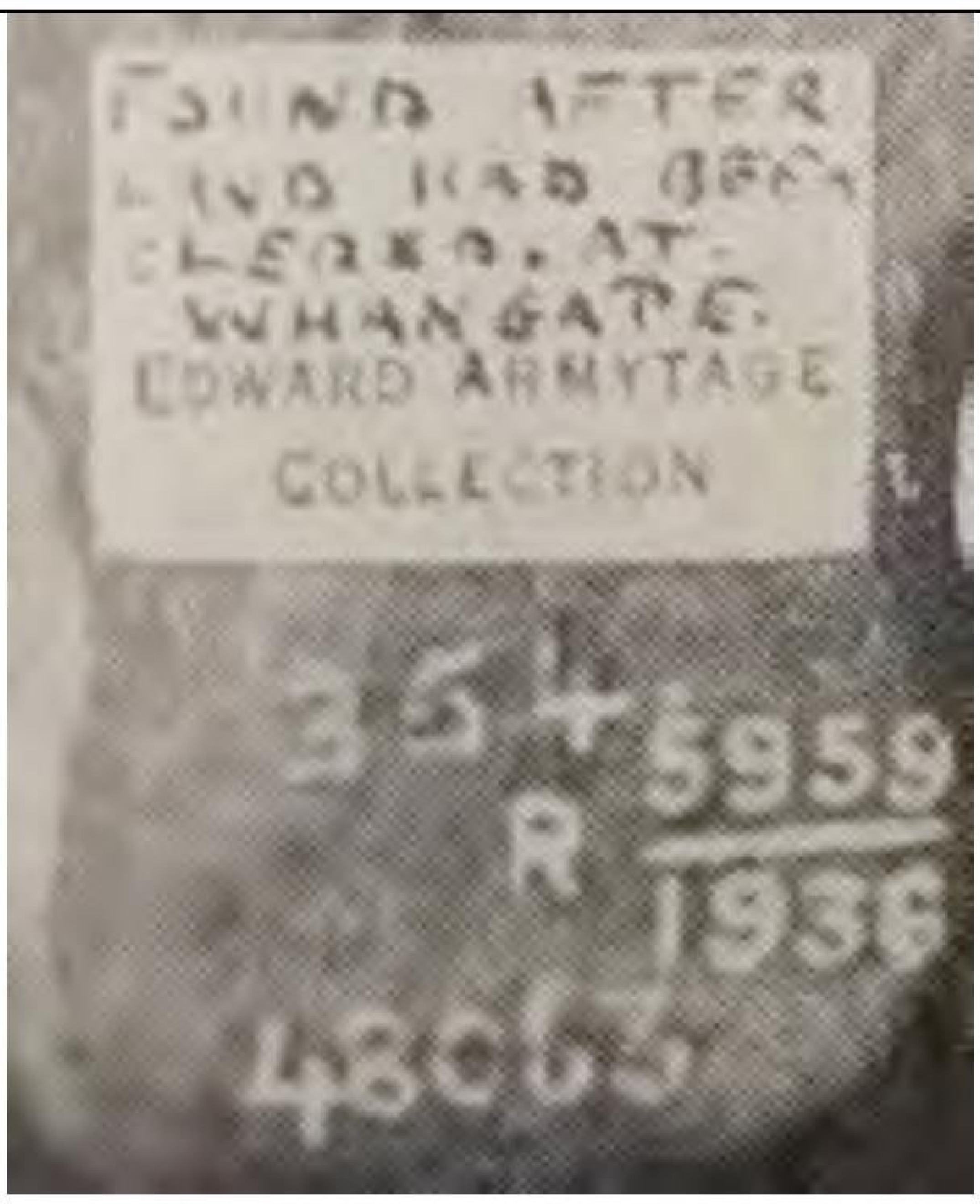
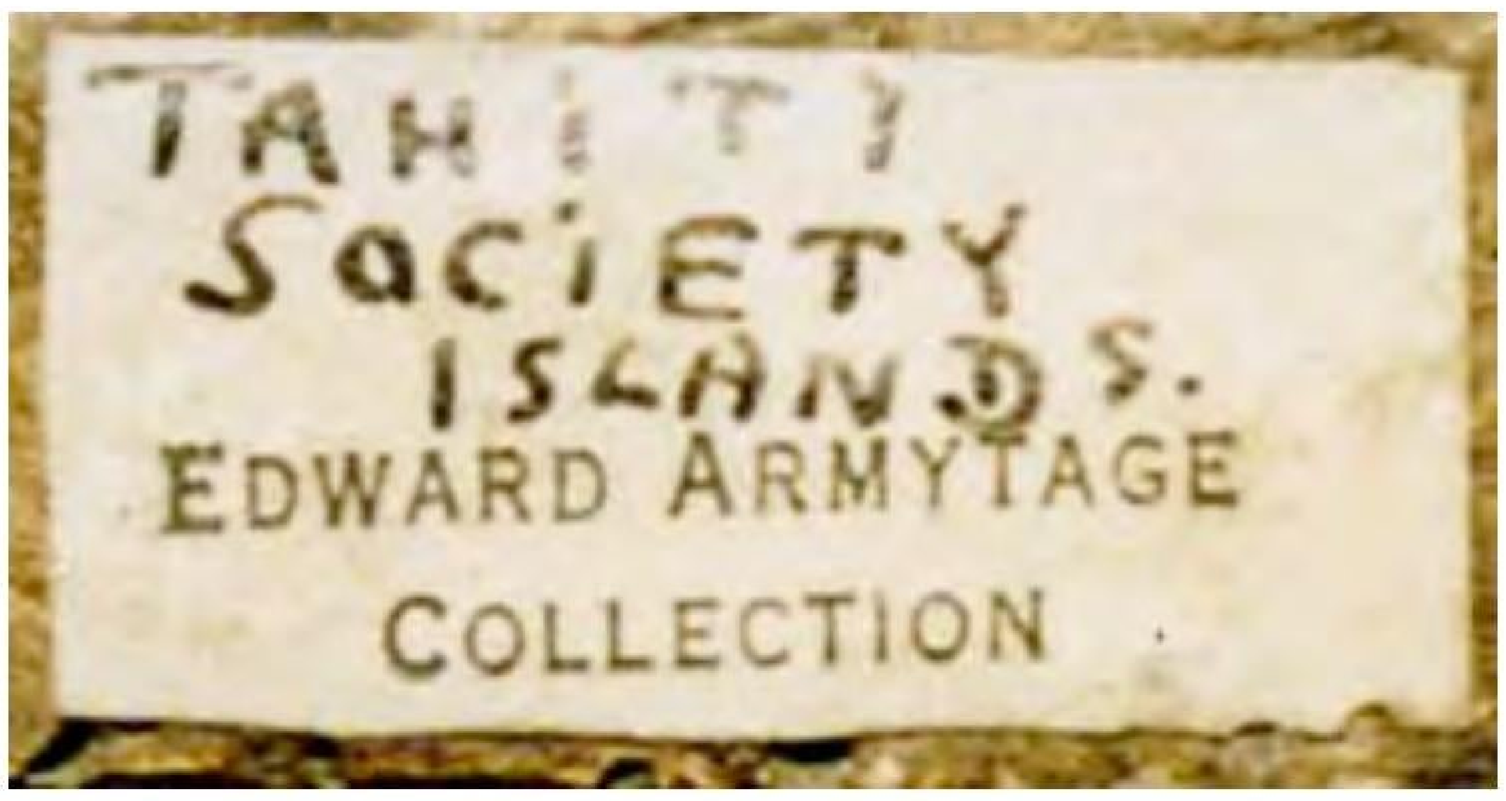
History of the Collection using the number or label	
Research questions	
For further information see	The object is illustrated in *Archipel Bismarck* (2012: 43) published by Galerie Voyageurs & Curieux.
Document prepared by	Harry Beran
Document last worked on	Oct. 3, 2012

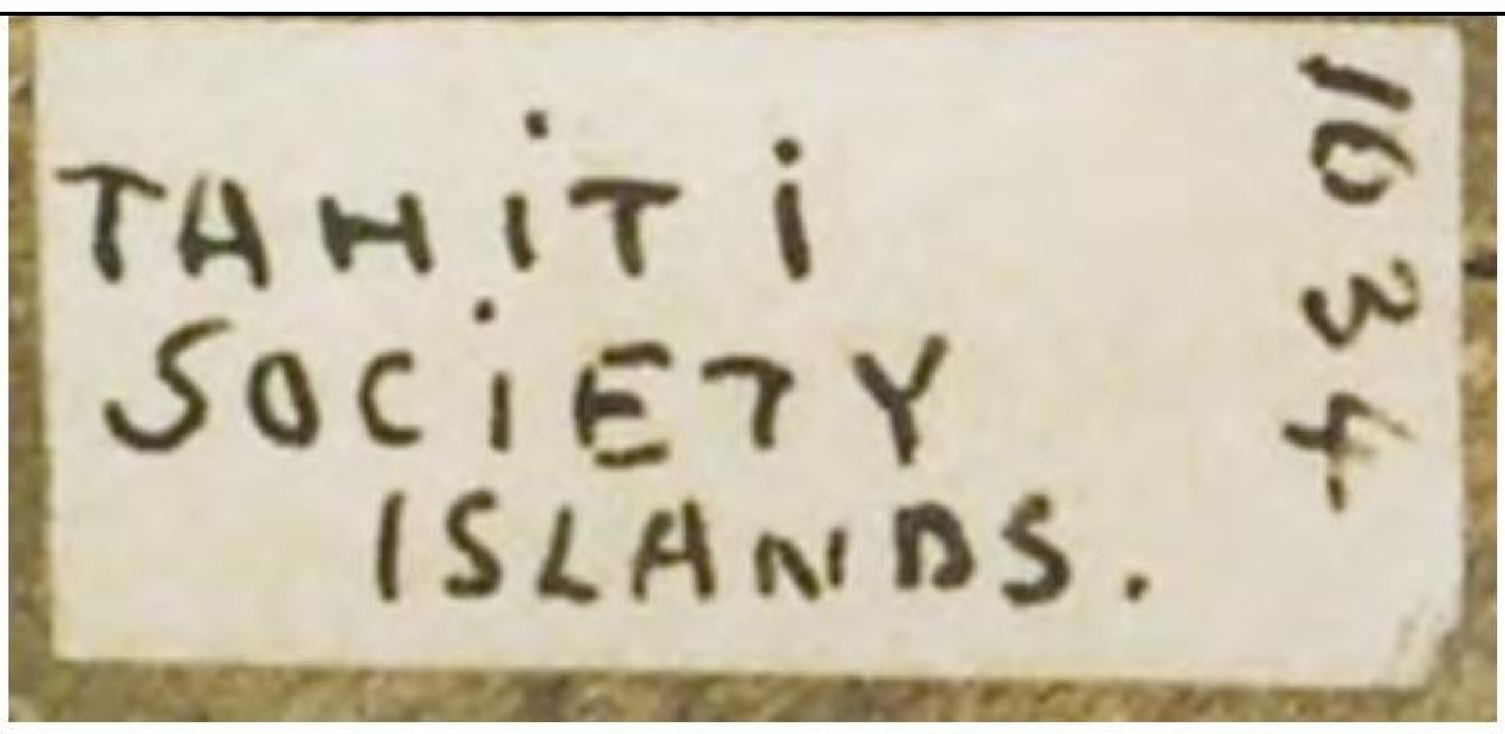
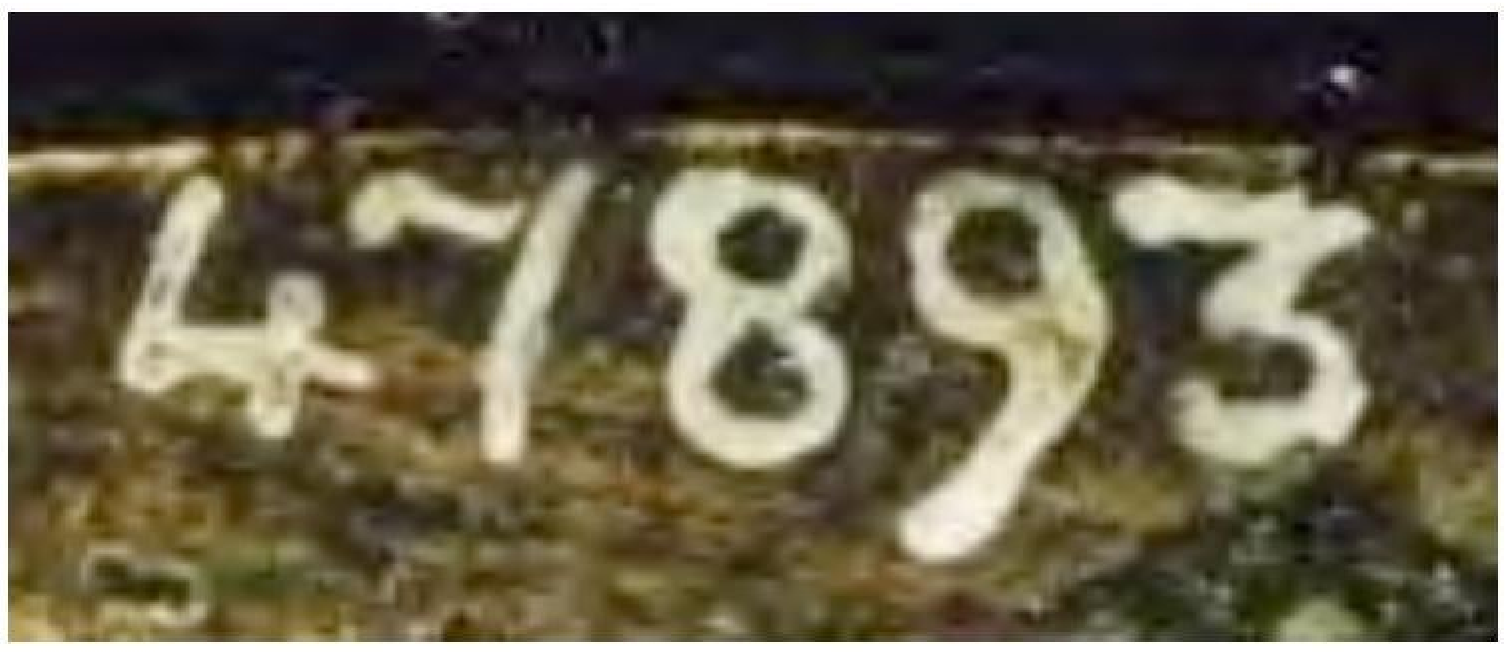
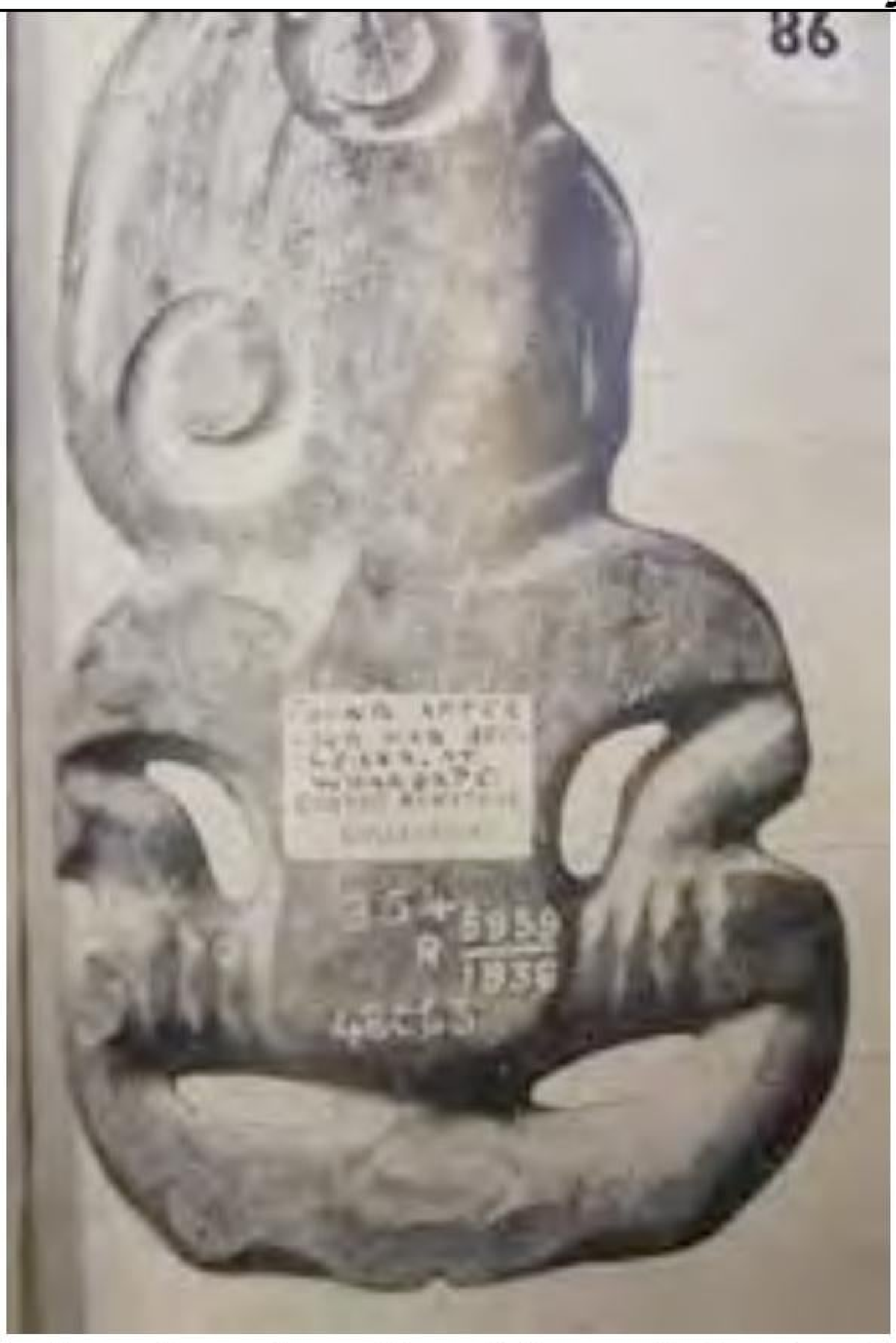
User of the inscription or label	Unidentified Collection RLK
Picture of the number or label	 The label reads ‘TIKI-MARQUESAS ISL[AN]DS — 19 CEN[TURY] — RLK —‘

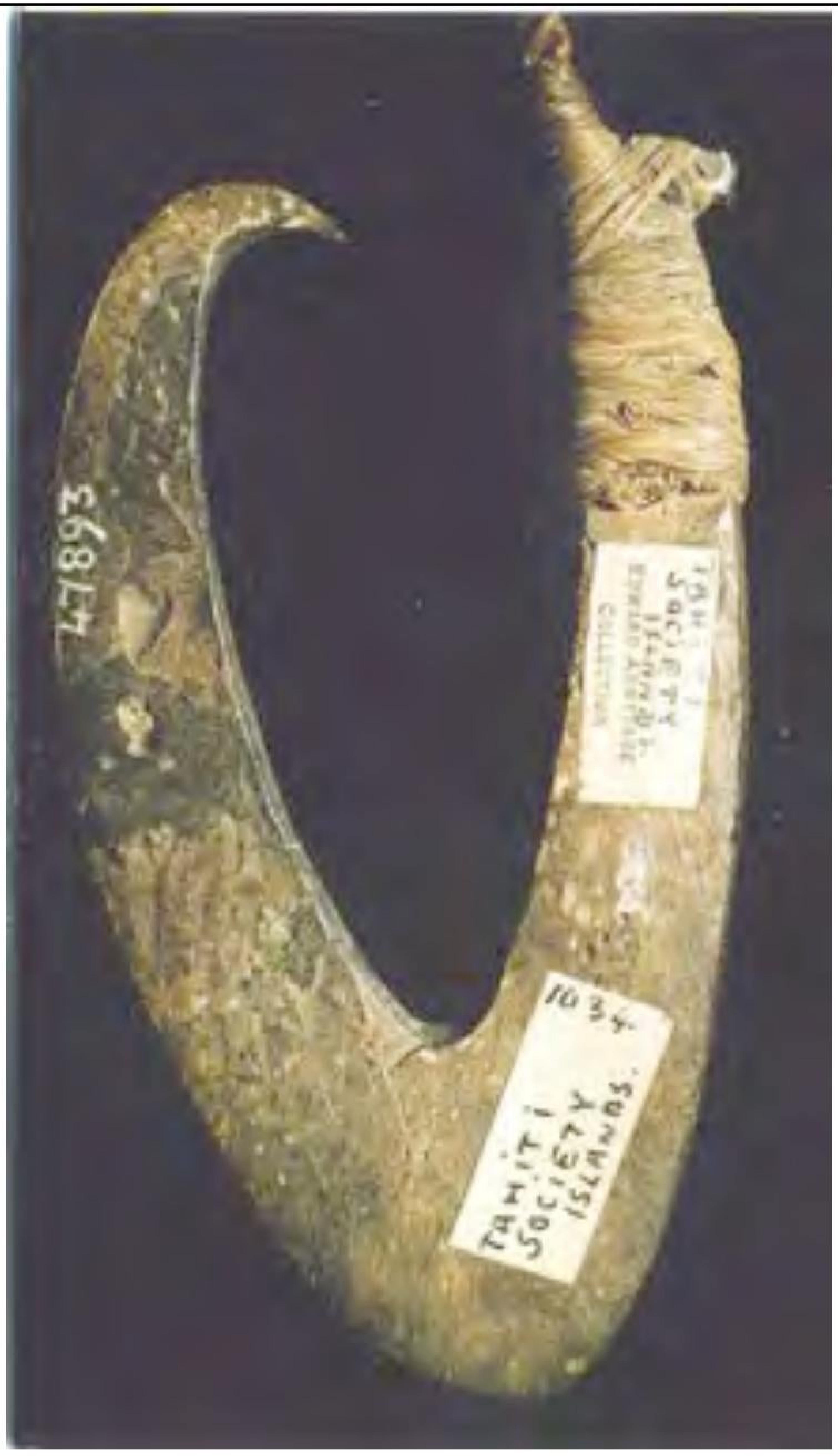
Object which carries the number or label	 Toggle which would have been attached to human hair cordage and attached to a shell trumpet or used as personal adornment (Private Canadian Collector 1, email 3/4/15). 5 cm high. The carving rests on a bronze base which was not illustrated in the Christie's sales catalogue mentioned below.
Comments	Many of the other artworks in the McCarty-Cooper Collection offered by Christie's in 1992 had bases, but none with a label or inscription visible in the sales catalogue.
Owner of the artwork	Private Canadian Collector 1 in 2013. Ex William A. McCarty-Cooper (Christie's New York, May 19th, 1992, Lot 38), ex Douglas Cooper, ex J.J. Klejman.
History of the Collection using the number or label	
Research questions	
For further information see	The Christie's catalogue mentioned above has a long note on William McCarty-Cooper but it doesn't mention anyone whose initials would

	be RLK.
Document prepared by	Harry Beran with information and photographs from Private Canadian Collector 1.
Document last worked on	24 Jan. 2013, 4 april 2015.

LIST 3: IDENTIFIED LABELS

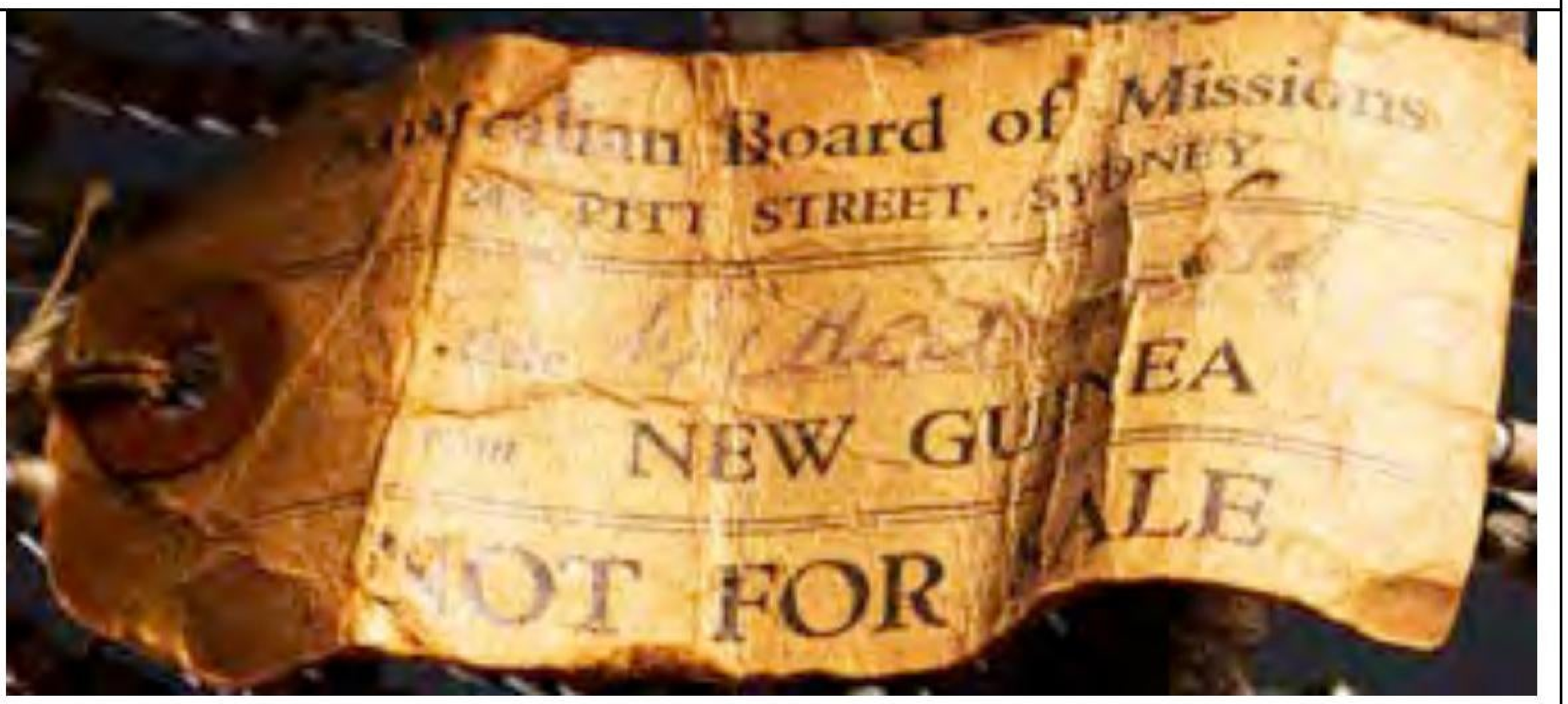
User of the inscription or label	**Edward Armytage (1894 – 1946) Collection, Great Britain**
Picture of the number or label	 FOUND AFTER LAND HAD BEEN CLEARED. AT. WHANGATE. EDWARD ARMYTAGE COLLECTION 354 R 5959 1936 48065 The label reads 'Found after land had been cleared at Whangate' (in handwriting) and 'Edward Armytage Collection' in print.  TAHITI SOCIETY ISLANDS. EDWARD ARMYTAGE COLLECTION Label on the fish hook shown below.

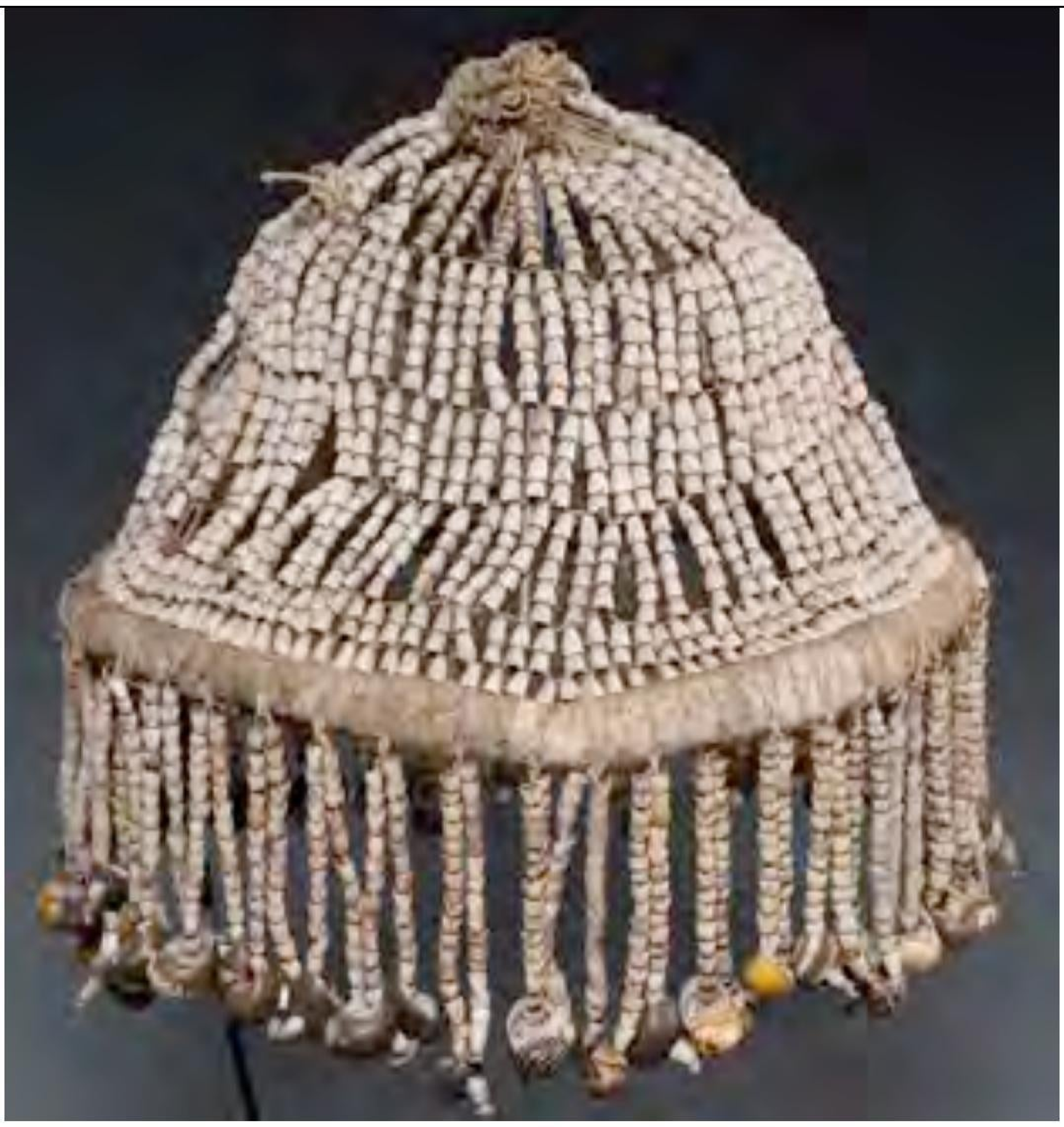
	 TAHITI SOCIETY ISLANDS. 1034 Another label on the fishhook shown below clearly written by the same hand as the above label, presumably Armytage’s.  47893 A number inscribed directly on the Tahitian fish hook once in the Armytage Collection.
Object which carries the number or label	 The back of a Maori hei-tiki illustrated in Webster (1948, Fig. 86)

	 The Tahitian fishhook once in the Armytage Collection.
Comments	1. According to Webster (1948), Armytage probably had one of the finest private collections of Maori ‘jade’. He illustrates 129 Maori ‘jade’ objects from the Armytage Collection, including 87 hei-tiki. 2. The hei-tiki shown above is the only one with an Armytage label (in fact, with any label) shown in Webster’s book. Perhaps this is so, because in only a couple of instances is the back of an object illustrated. 3. The Tahitian fishhook carries two labels, one printed with ‘Edward Armytage Collection’. The handwriting on the two labels is the same, presumably Armytage’s. One of the two labels carries the number 1034 perhaps written by the same hand as the number 354 on the hei-tiki and this raises the possibility that they are Armytage collection

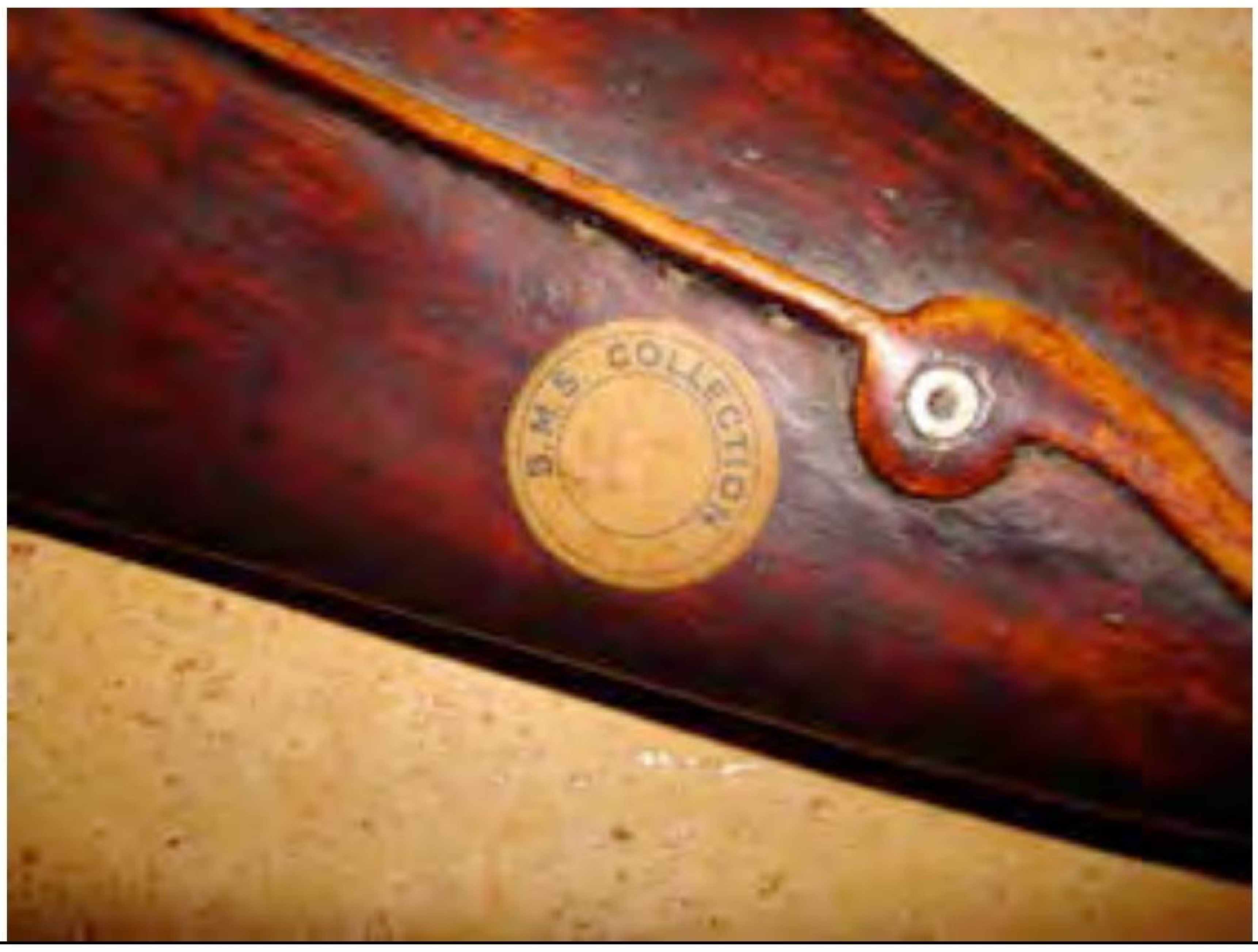
	catalogue numbers. 4. The hei-tiki shows three inscribed collection numbers. As just mentioned the number 354 may be an Armytage Collection catalogue number. For the number R 5959 over 1936 see the document entitled ‘Henry Wellcome collection R 7068 over 1936’, which illustrates other objects with numbers in this style. The number 48063 looks like a W.D. Webster number (cf.) but is much higher than others seen so far. 5. The Tahitian fishhook also carries the number 47893 inscribed directly on it. This number is clearly by a different hand from the number 48063 inscribed on the hei-tiki and a separate document entitled ‘Unidentified Collection 47893’ has been created for it.
Owner of the artwork	1. According to Webster (1948) the hei-tiki was in the Dominion Museum New Zealand in 1948 and presumably is still there. The museum is now called the Museum of New Zealand Te Papa, Wellington. 2. The fishhook is in the Klaus Maaz Collection, Germany, and its other side is published in Blau and Maaz (2012: 278-9). It is the one in the top right-hand corner.
History of the Collection using the number or label	According to Webster (1948, Foreword) most of the Maori ‘jade’ objects illustrated in his book went to the Auckland Museum and Dominion Museum with a few being retained by Webster. Klaus Maaz advises (letter Aug. 16, 2012) that the Tahitian fishhook from the Armytage collection was subsequently owned by Serge Brignoni, before he acquired it himself.
Research questions	Check hei-tiki from the Armytage Collection in the Auckland Museum and Museum of New Zealand Te Papa to see whether some of them have Armytage Collection labels on the back and whether they throw any light on the question whether Armytage placed collection numbers on his objects.
For further	Webster, K. Athol. 1948. *The Armytage*

information see	*Collection of Maori Jade*. London: Cable Press.
Document prepared by	Harry Beran. I'm grateful to Daniel Blau for mentioning Webster's book to me and to Klaus Maaz for photographs and information provided by him.
Document created and last worked on	24 August 2012, 3 April 2015.

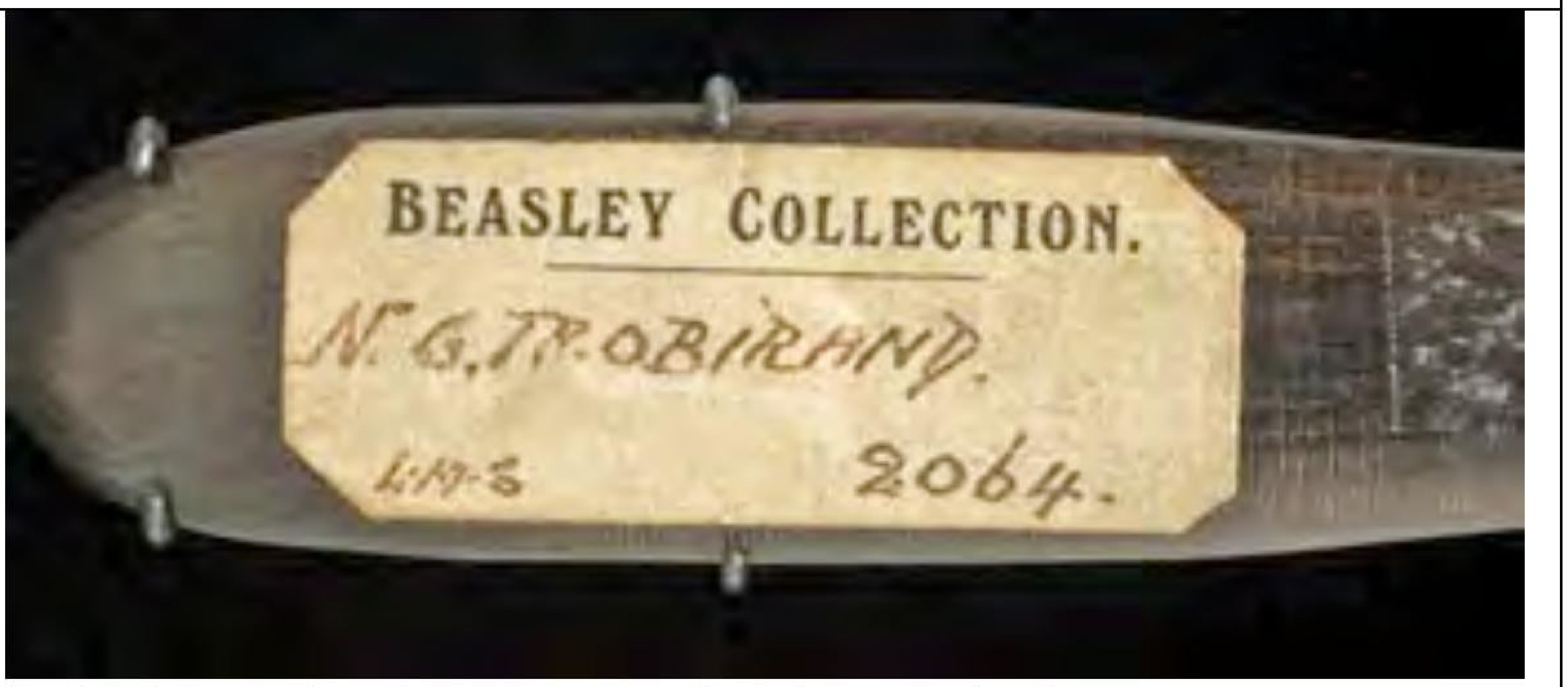
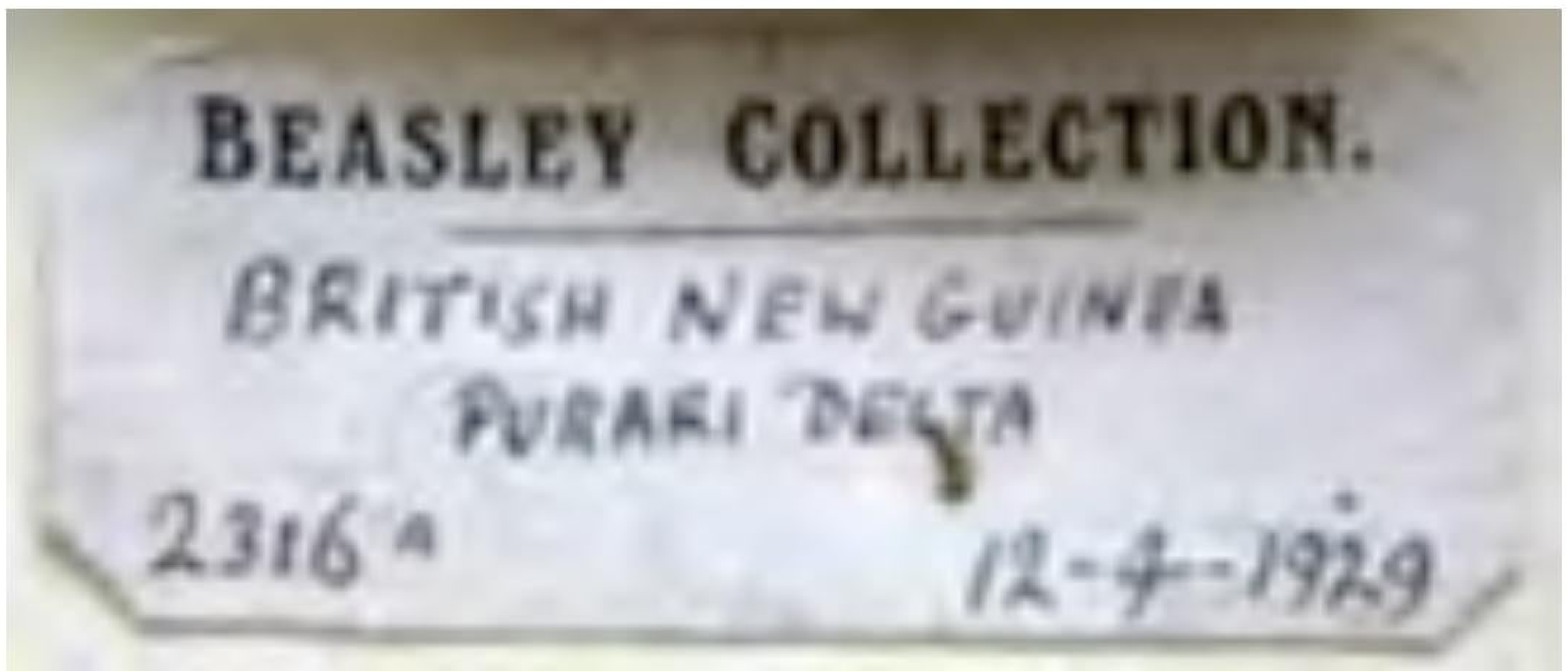
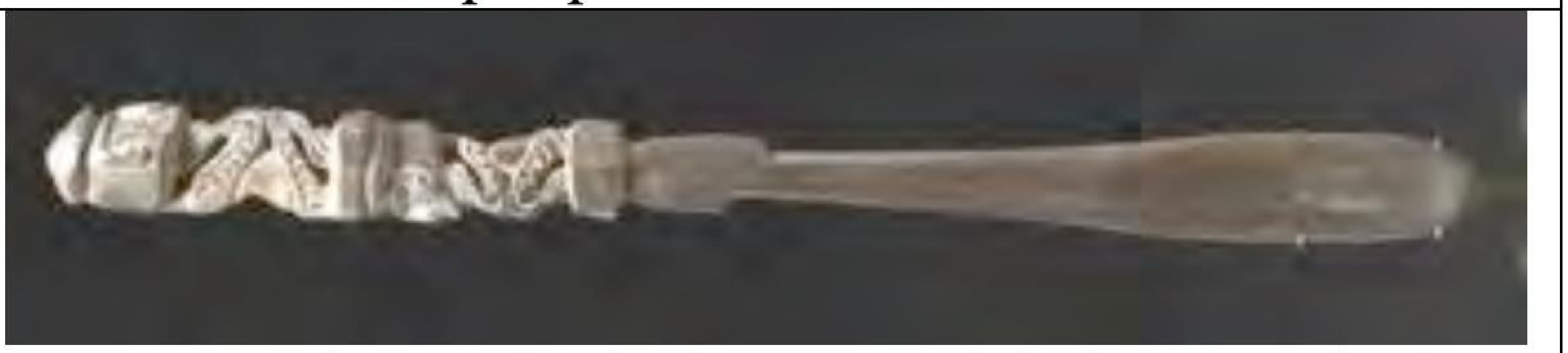
User of the inscription or label	Australian Board of Missions Collection
Picture of the number or label	 Board of Missions PITT STREET, SYDNEY NEW GUINEA NOT FOR SALE The label indicates the Australian Board of Missions was located at 242 Pitt Street, Sydney, when the label was printed.

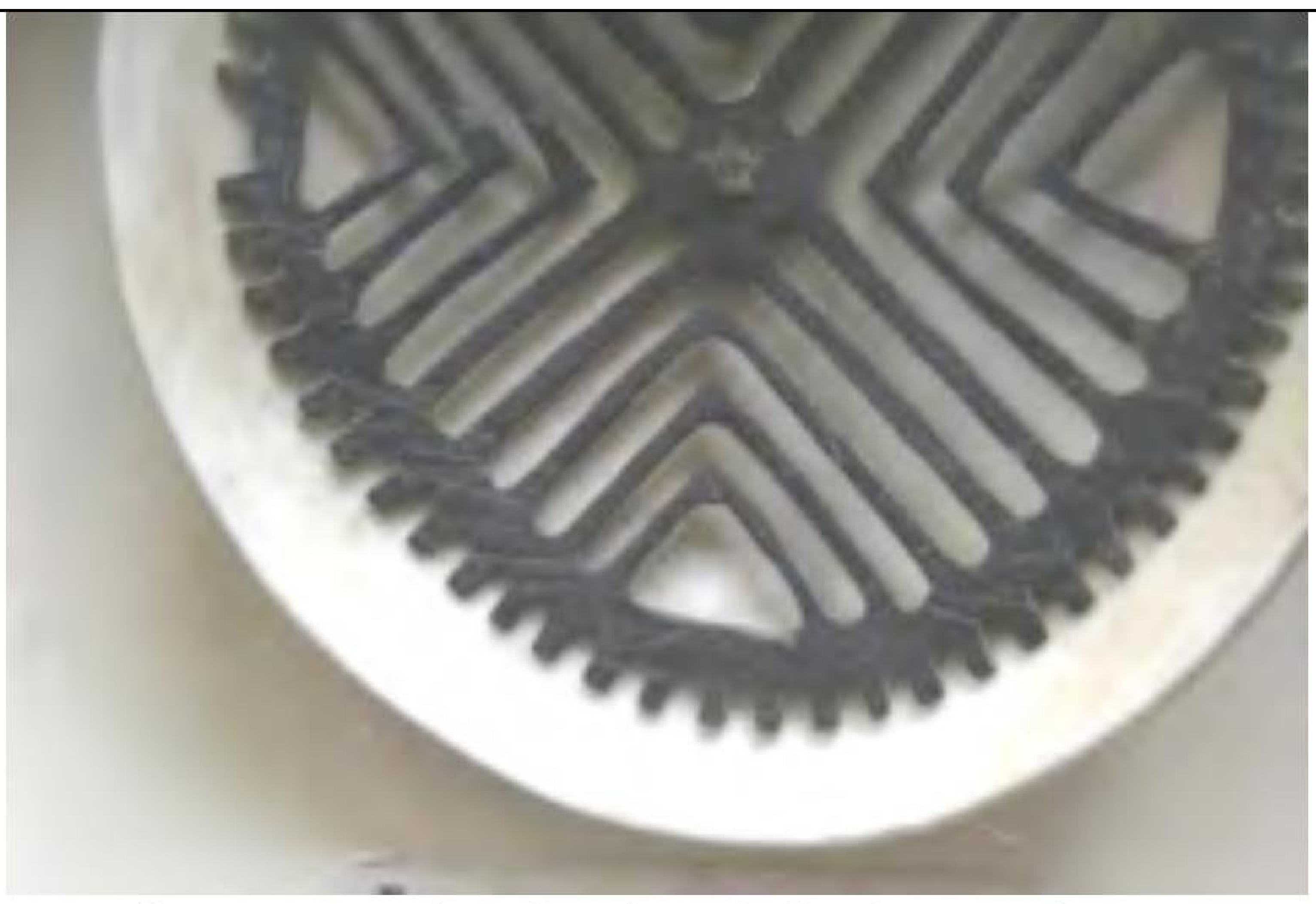
Object which carries the number or label	 Widow's cap, Collingwood Bay, Papua New Guinea
Comments	The label is attached on the inside of the cap.
Owner of the artwork	Michael Hamson in Nov. 2013
History of the Collection using the number or label	- According to the website of the National Library of Australia 'The women's auxiliary to the Australian Board Of Missions. (1910-)', the A.B.M., was formed in 1850 'with the aim of converting the indigenous peoples of the islands around Australia to the Anglican faith'. According to another website of the National Library, the Australian Board of Missions became the Anglican Board of Missions – Australia and the latter is still in existence in 2013. - There is no mention of the A.B.M. having a collection of Pacific artworks, as is implied by the label reading 'NOT FOR SALE'.
Research questions	Ask the Anglican Board of Missions whether the A.B.M did indeed have a collection of Pacific artworks and, if so, when it was dispersed. Also whether members of the A.B.M. had a policy of collecting Pacific artworks to sell in financial support of the Board.

For further information see	
Document prepared by	Harry Beran with photographs from Michael Hamson
Document last worked on	9 Nov. 2013

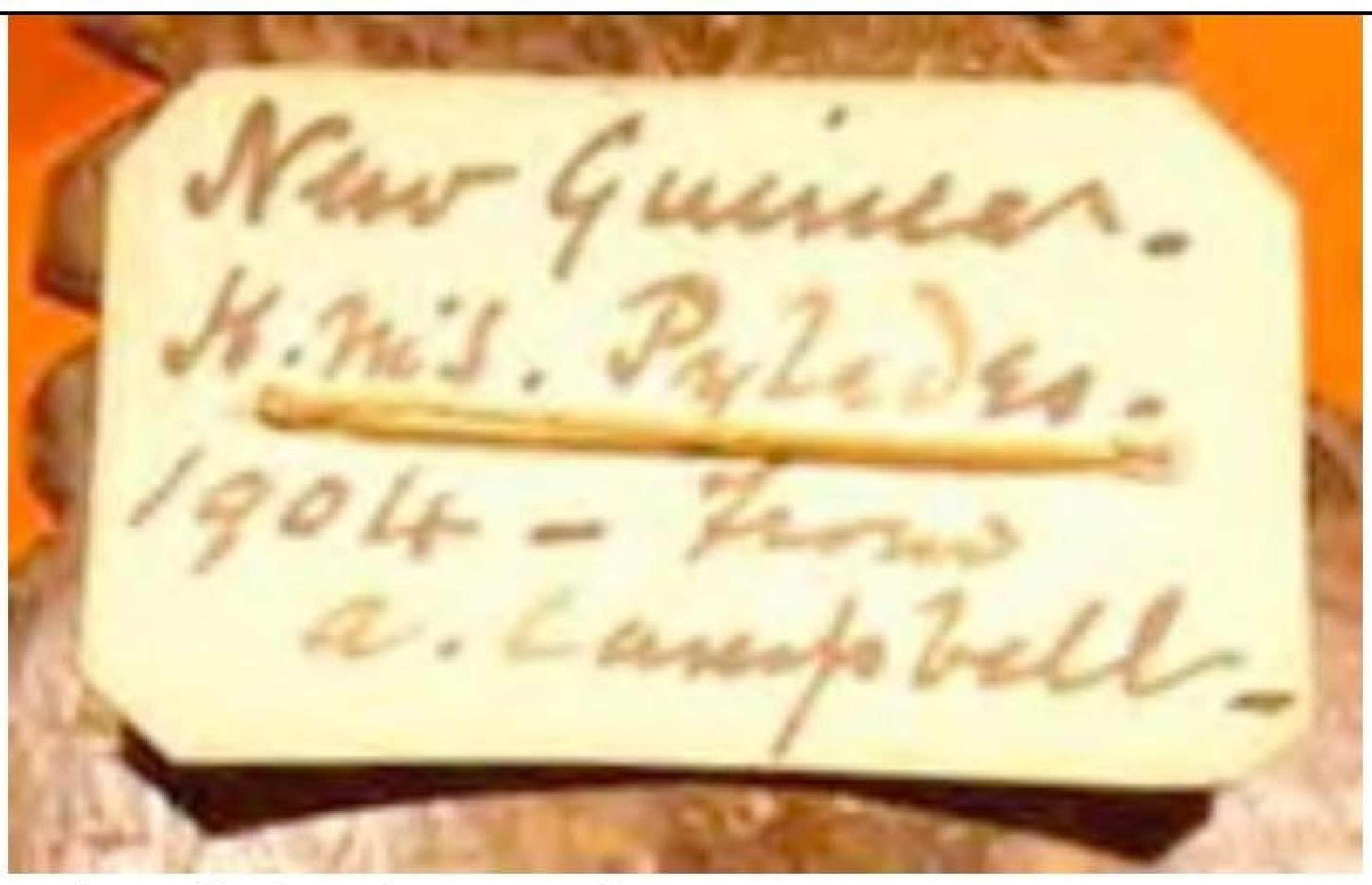
User of the inscription or label	**Baptist Missionary Society collection (subject to confirmation)**
Picture of the number	
Object which carries the number	A Solomon islands (Makira) Roromaraugi club/shield
Comments	There is a round label reading: 'B.M.S. Collection' and in faint ink: 'HT 1574'. B.M.S. may stand for the Baptist Missionary Society (J. Harding personal communication, 27/04/2011). However, it is unclear whether the Baptist Missionary Society was present in the Solomon islands.
Owner of the artwork	Private collection 1, 1980-2012
History of the Collection	Unknown
Research questions	From which collection is it? Does a collection from the Baptist Missionary

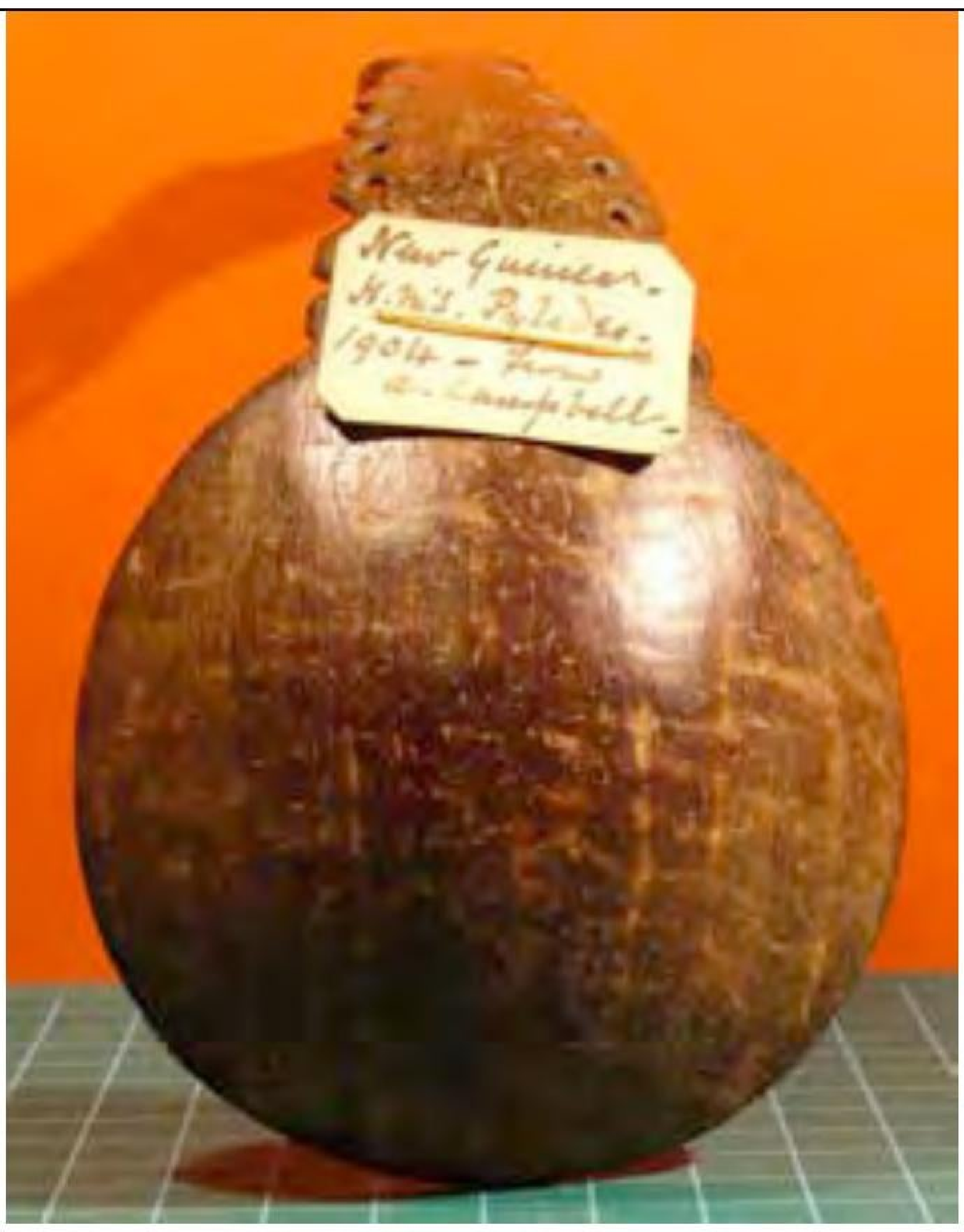
	Society still exist in the UK?
For further information see	
Document prepared by	Anonymous collector 1, edited by HB
Document last worked on	25/07/2012

Collection using the label	**HARRY G. BEASLEY (1881-1939), UK**
Picture of the label	 BEASLEY COLLECTION. N. G. TR. OBIRAND. 4-17-5 2064. Label for the lime spatula shown below  BEASLEY COLLECTION. BRITISH NEW GUINEA PURARI DELTA 2316 A 12-4-1929 Label for the kapkap shown below
Object which carries the number	 Lime spatula to which the upper label is attached

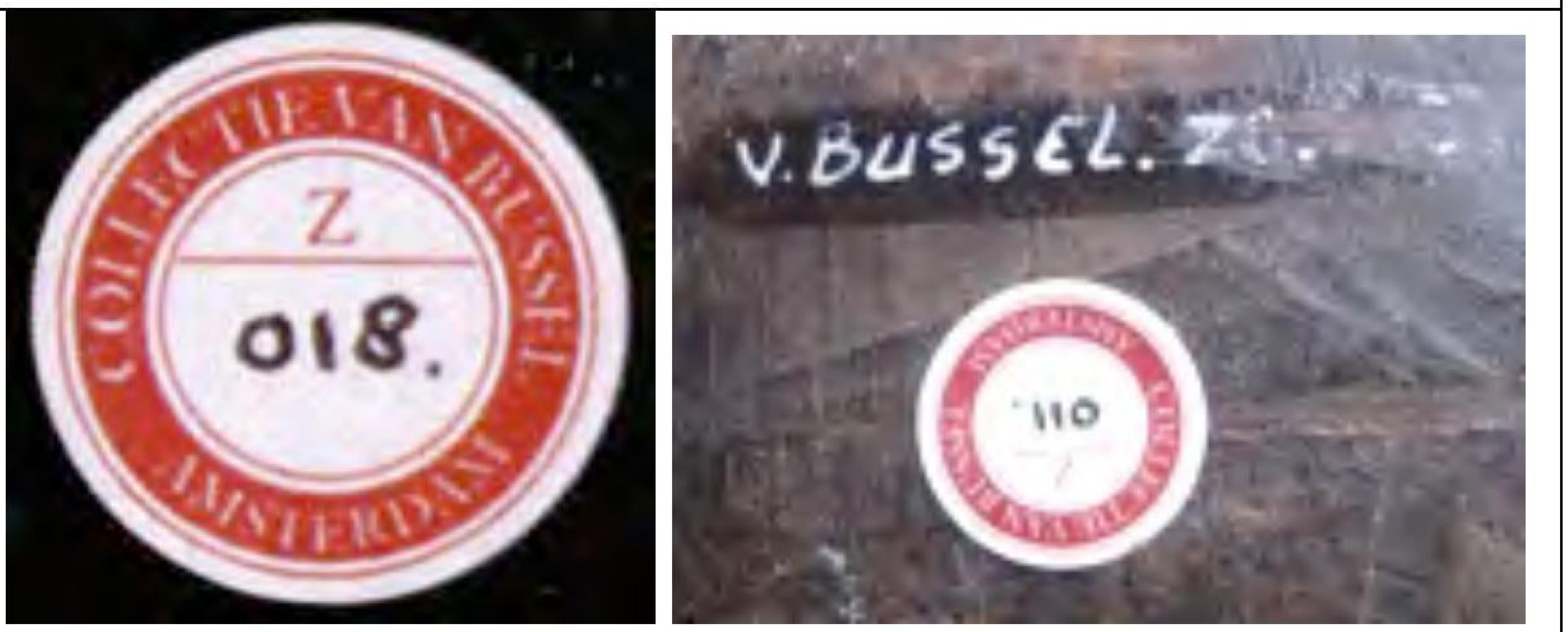
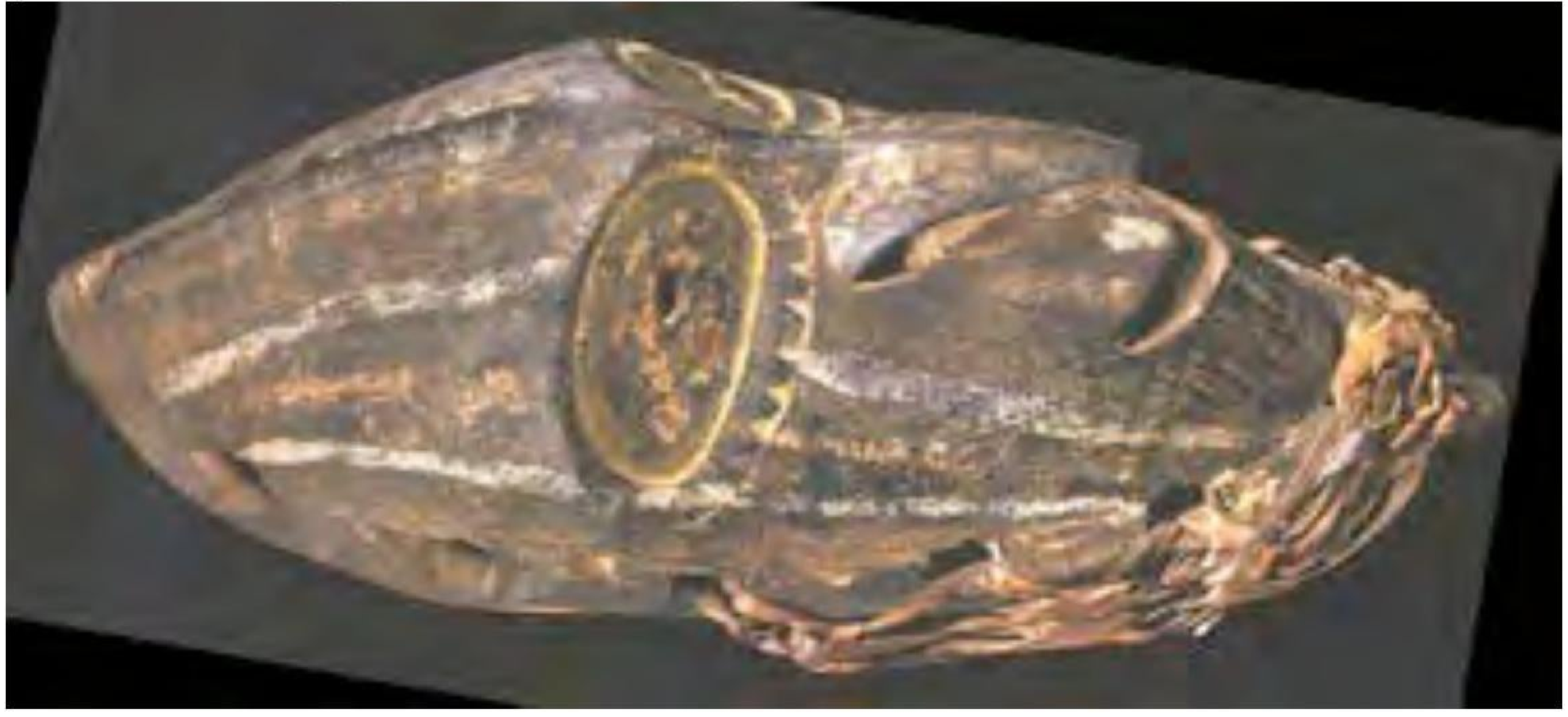
	 Kapkap to which the label reading in part ‘Purari Delta’ was attached. Loed van Bussel comments that the kapkap is in fact from the Motu area of the south coast of Papua New Guinea.
Comments	- Beasley formed one of the largest private collections of tribal art between 1895 and 1939, comprising more than 10 000 objects. From 1928 to 1939 he operated the private Cranmore Ethnographical Museum at Chislehurst, Kent (Carreau 2010). - The Centre for Anthropology, British Museum, has a copy of Beasley’s catalogue of his collection. - Beasley labels in other styles are shown in the British Museum on line catalogue for some items; for example, Oc1944,02.2094 (also shows inscription on the back of the label) and Oc1944,02.441.
Owner of the artwork	The spatula is llustrated in Hamson & Aldridge (2009: 36), ex John and Marcia (Jolika) Friede Collection, ex Harry Beran Collection (HB 191). The kapkap is in the van Bussel Collection (Z 142).
History of the Collection	The collection was dispersed after Beasley’s death in 1939. Much of it went to six British Museums and some of it was sold at the Palmeira Auction Room in Hove, England, on March 3, 1975 with an illustrated catalogue (Carreau 2010).
Research questions	
For further information see	Regarding Beasley, see Waterfield & King (2006: 79-91) and Carreau (2010).
Document prepared by	Harry Beran with information and a photograph (IMG_6470) from Loed van Bussel regarding the

	kapkap.
Document last worked on	15 Nov. 2012

User of the inscription or label	**Captain Borrett Collection**
Picture of the number or label	 New Guinea. H.M.S. Pylades. 1904 – From a. Campbell – The label reads ‘New Guinea. H.M.S. Pylades. 1904 — From A. Campbell.’ A sticker reading 0170 and written by Barbara Harding is placed under the larger label shown above.

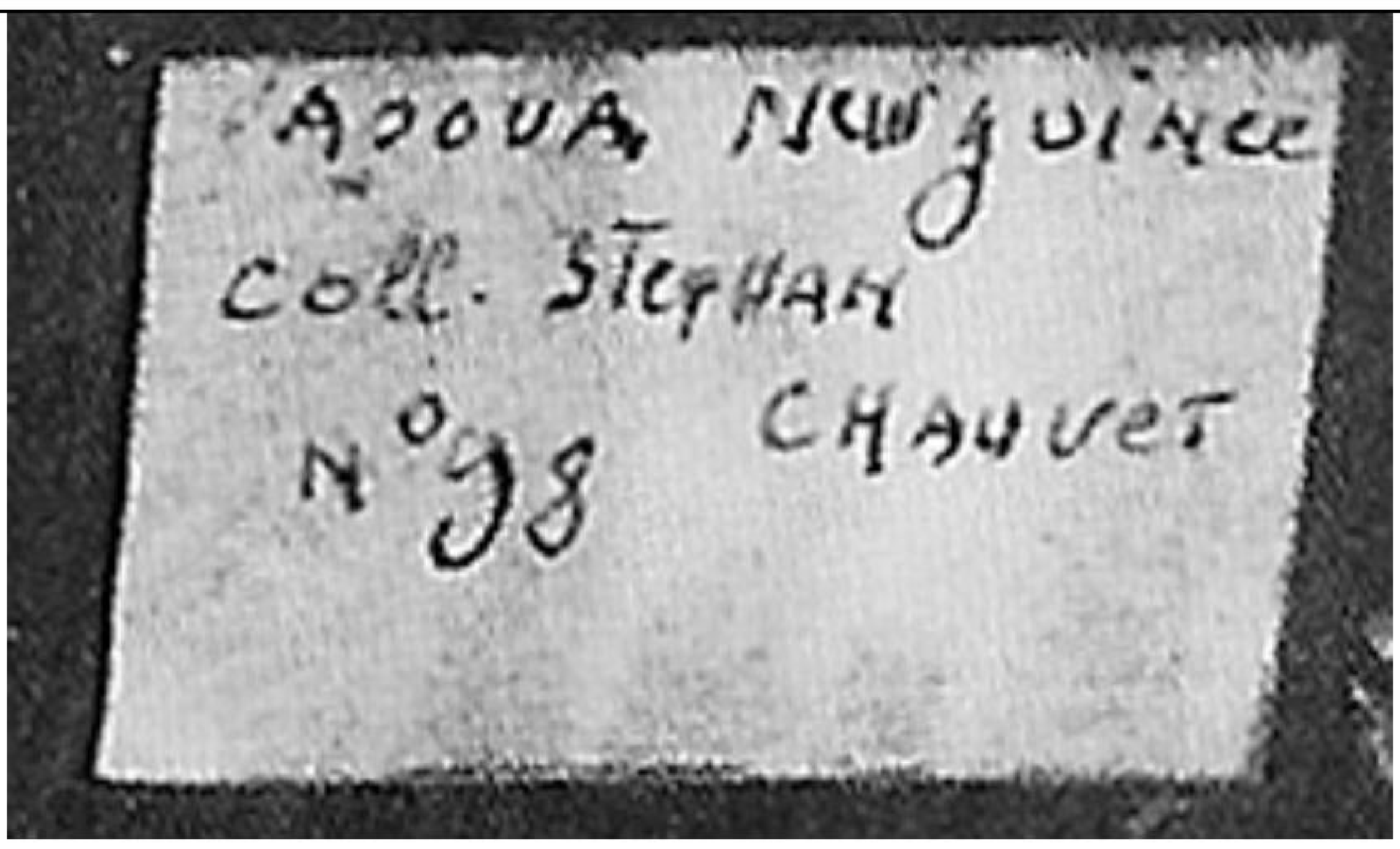
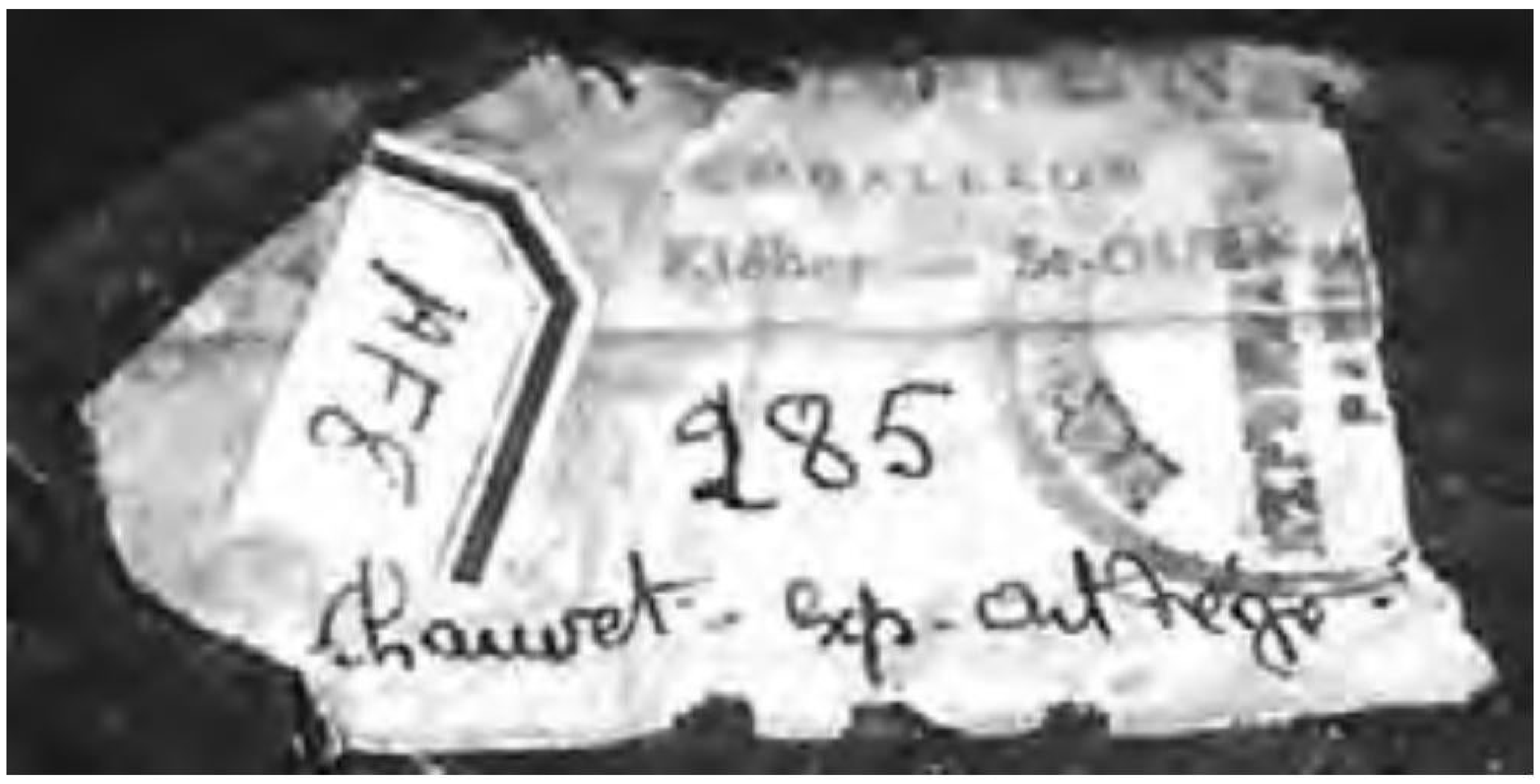
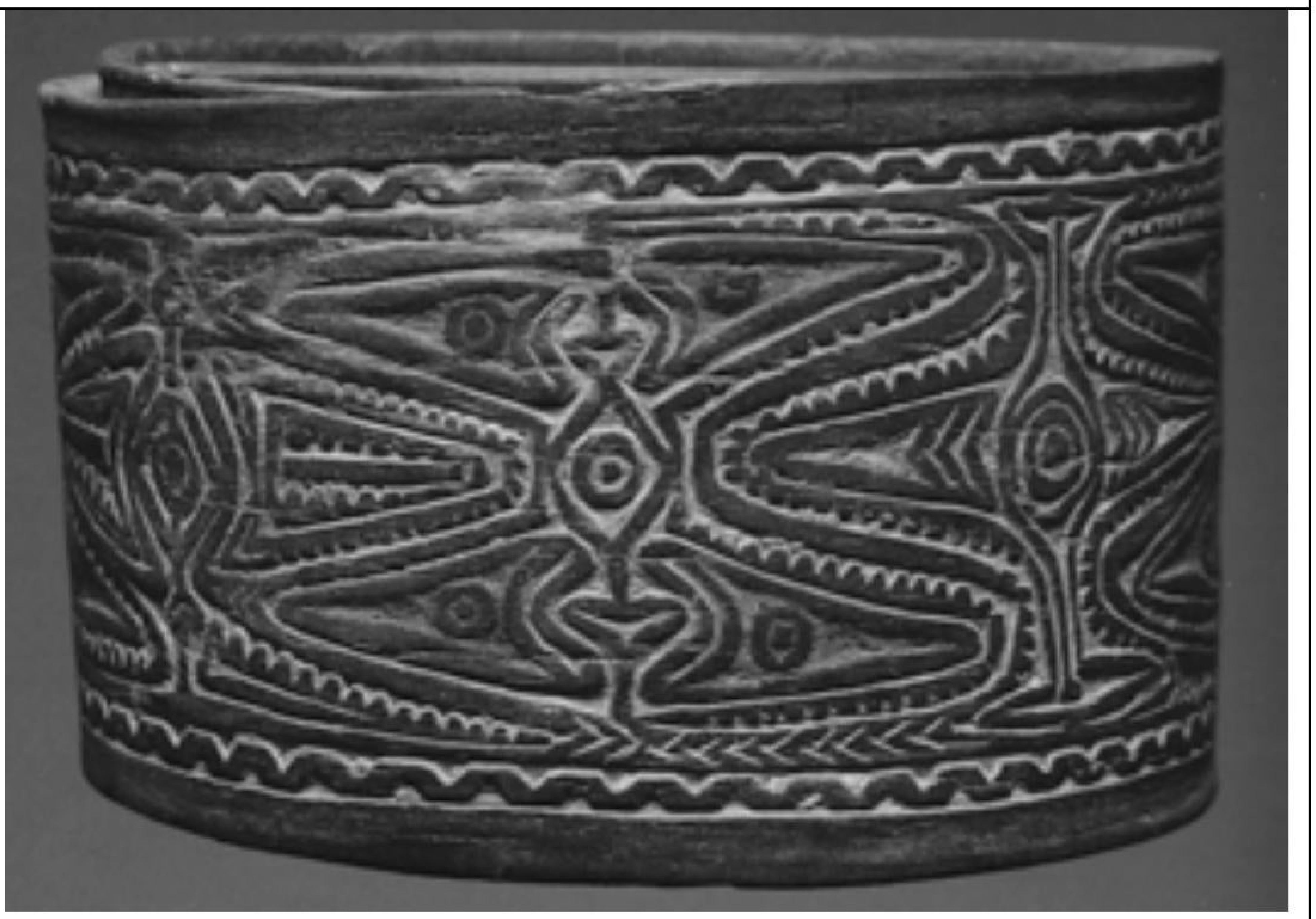
Object which carries the number or label	 New Guinea. H.M.S. Pylades. 1904 – from A. Campbell. A New Guinea scoop. 13 cm.
Comments	Barbara Harding advises (email 25 Jan 2013) that Julian Harding bought it in 1987. Barbara writes that 'it was part of the collection of Surgeon Captain Borrett HMS Pylades 1902-1904'. According to the internet, there have been seven ships called H.M.S. Pylades. One of these was launched in 1884, commenced service on the Australia Station between 1894 and 1905, and was sold for breaking up in 1906. It is the only of the seven ships listed that could have visited New Guinea in 1904.
Owner of the artwork	Private Canadian Collector 1 in 2013, ex Julian and Barbara Harding (cf.)
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Canadian Collector 1 and further information from Barbara Harding.

Document created	25 Jan. 2013, revised 3 April 2015

User of the inscription or label	**Van Bussel Collection, Amsterdam**
Picture of the number or label	 **The label on the left:** The printed text around the top of the label reads in Dutch ‘COLLECTIE VAN BUSSEL’ (COLLECTION VAN BUSSEL). The Z on the label stands for Zuidzee (South Seas) and van Bussel uses red labels for objects from there. (Blue labels with an A are used for objects from Africa and green labels with an I for objects from Indonesia. **The inscription on the right:** Loed comments that ‘there are objects from our collection . . . with writing in either white or black ink without or with the sticker’. This inscription appears on the base of a korwar figure (email April 10th, 2012).
Object which carries the number	 The mask which carries the label inscribed Z 018.
Comments	
Owner of the artwork	The mask: Galerie Meyer in 2012 (Photograph after *Early Oceanic Art & Archaic Eskimo Art* by Anthony JP Meyer, catalogue for the 2012 Maastricht *Tefaf.*)
History of the	

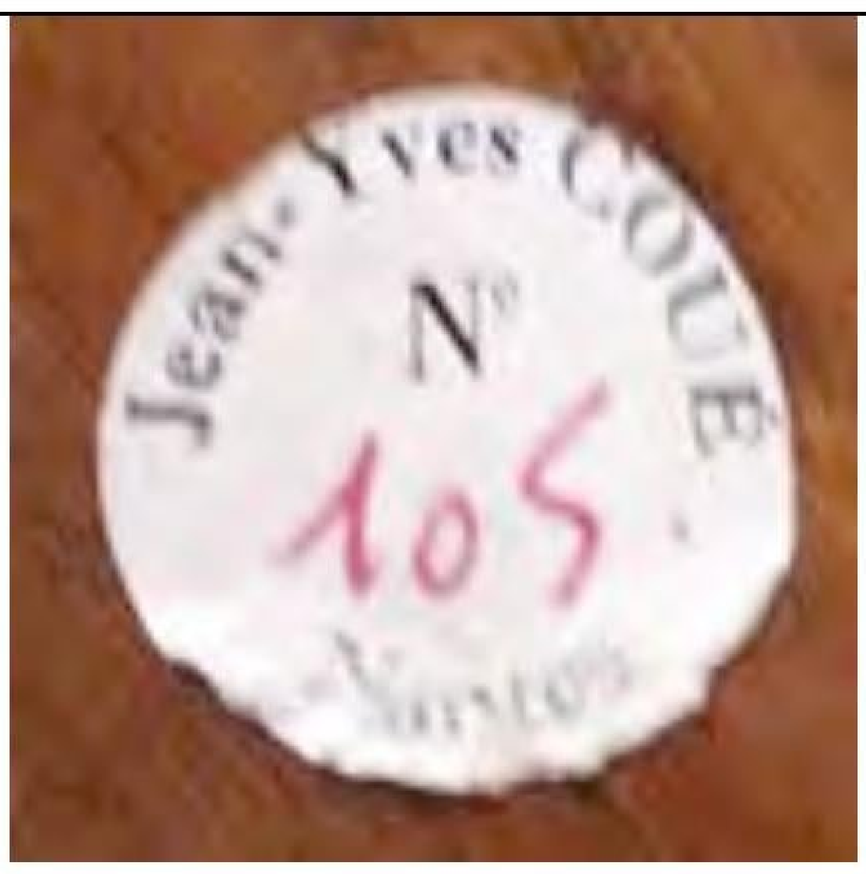
Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Loed van Bussel
Document last worked on	14 July 2012

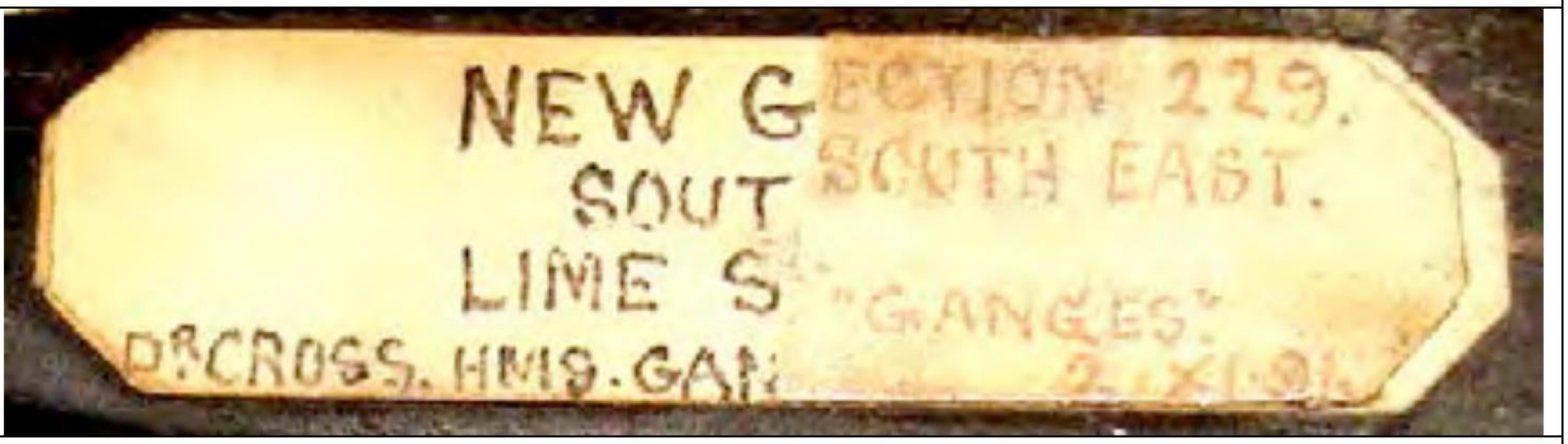
User of the inscription or label	Stephan (also Stephen) Chauvet (1885-1950) Collection Stephan Chauvet Photograph of Stephan Chauvet, reproduced courtesy of Christie's Paris from the catalogue *Force Et Présence*, Christie's Paris, 11 Dec. 2014, Lot 52.

Picture of the number or label	 APOUA NOU GUINEE coll. STEPHAN N° 98 CHAUVET Label pasted on the inside of the Papuan Gulf bark belt shown below. The first line reads 'PAPOUA NOU GUINEE'  Kléber — St-Ouen 285 Chauvet - exp - art nègre Label pasted on the base of an African sculpture offered by Christie's Paris on 11 Dec. 2014, Lot 52. The hand-written inscription on the label may be by Chauvet, which would make the object Nr 285 in his collection.
Object which carries the number or label	 Papuan Gulf bark belt which carries the first label shown above on the inside.

Comments	1. Stephan Chauvet is well known for his books *Les Arts Indigénes Nouvelle-Guinée* (1930) and *L'Ile de Pâques* (1935). 2. He published some pieces from his own collection in *Les Arts Indigénes Nouvelle-Guinée*, for example item 165, but did not note the collection number of these pieces.
Owner of the artwork	Michael Hamson offered the Papuan Gulf bark belt in Paris in 2014 (cf. Michael Hamson, 2014, *Oceanic Art Paris 2014*, Nr 45.
History of the Collection using the number or label	
Research questions	1. What happened to Chauvet's collection after his death? 2. Is there a catalogue of his collection? 3. Is the handwriting on the second label shown above Chauvet's? Susan Kloman (email 24 Nov 14) advises that the Museum of Modern Art, New York, has correspondence from Chauvet in its archive relating to a 1935 exhibition but this can be examined only in person.
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 Nov. 2014, revised 10 Dec. 2014

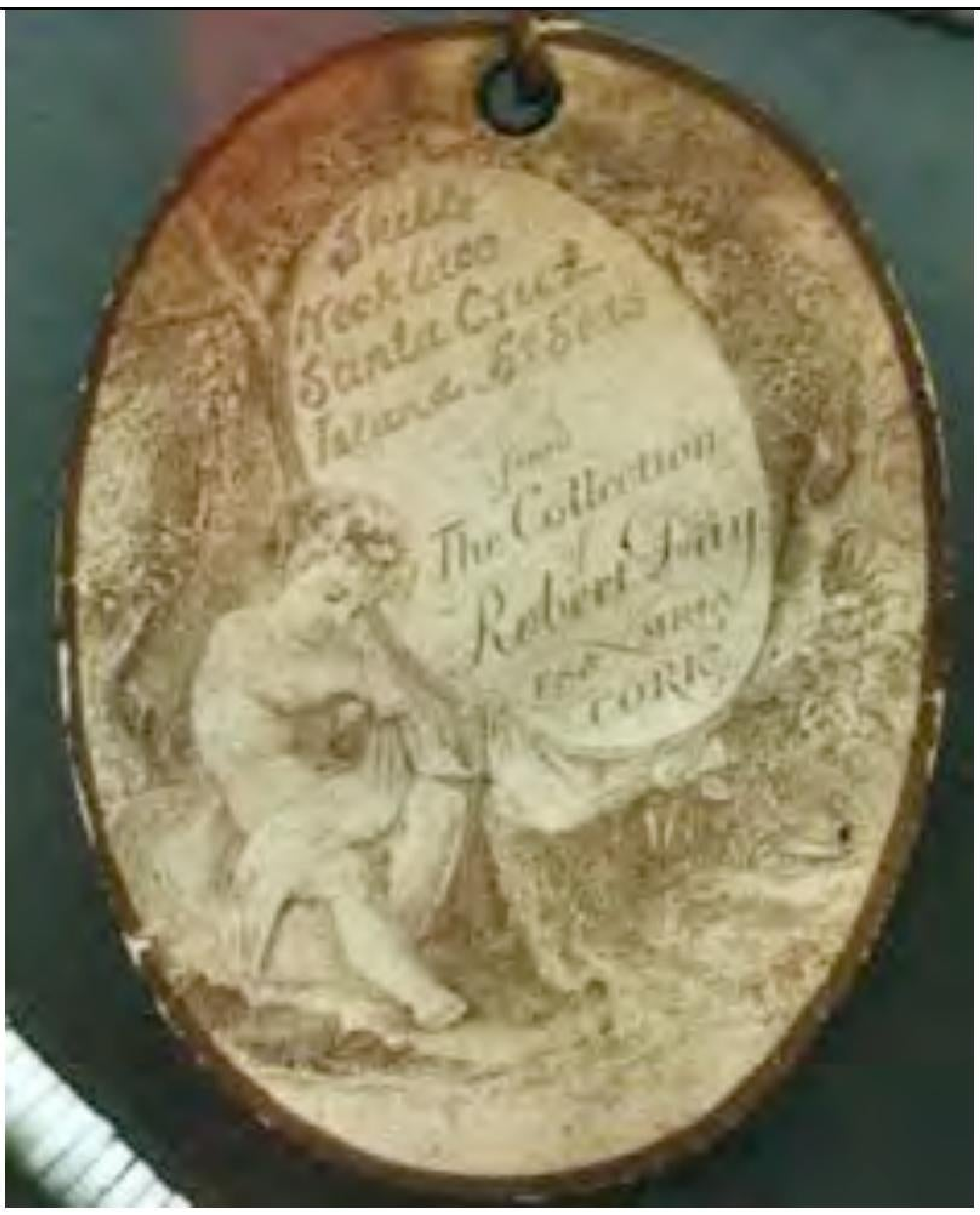
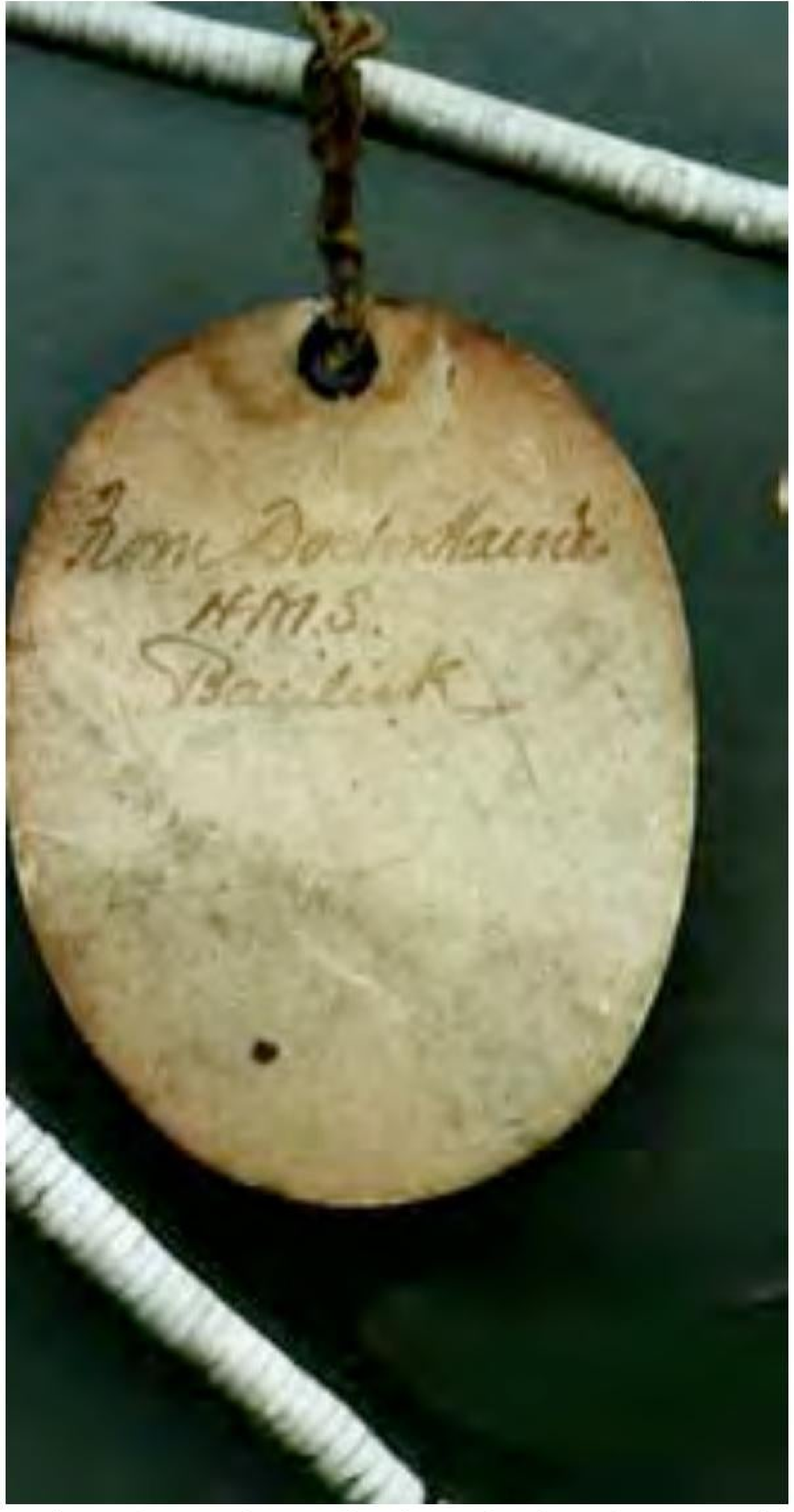
User of the inscription or label	**Jean-Yves Coué, Nantes**

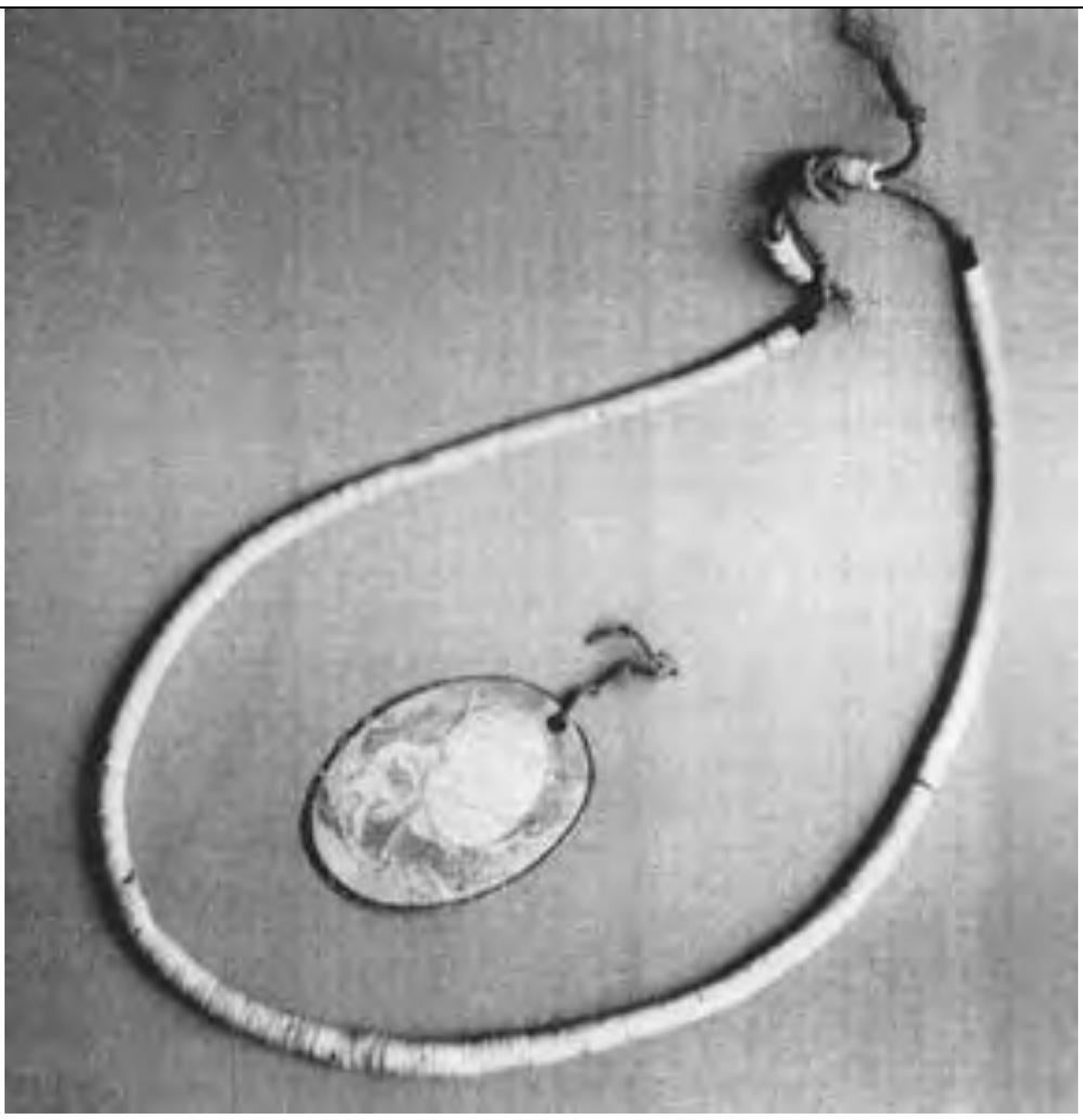
Picture of the number or label	 Jean-Yves COUÉ N° 105 Nantes
Object which carries the number or label	
Comments	Jean-Yves Coué is a dealer in African, Oceanic, and South-East Asian art in Nantes who exhibited at Parcours des Mondes in Paris in 2012
Owner of the artwork	Jean-Yves Coué, Nantes, in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	3 Jan 2013

User of the inscription or label	**Dr Cross**
Picture of the number or label	 NEW G EGION 229. SOUT SOUTH EAST. LIME S "GANGES" D^r CROSS. HMS. GAN 2.XI.01.
Object	

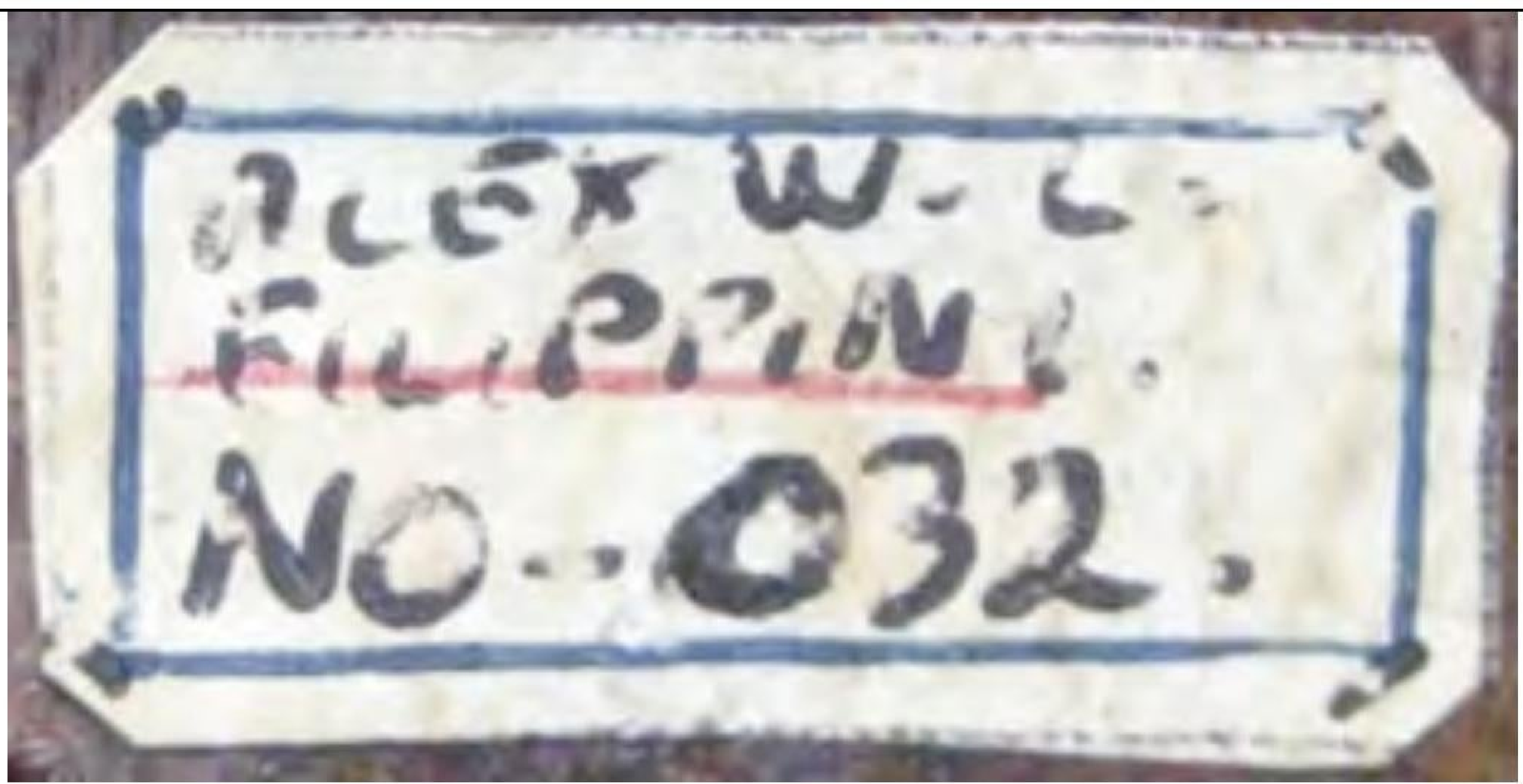
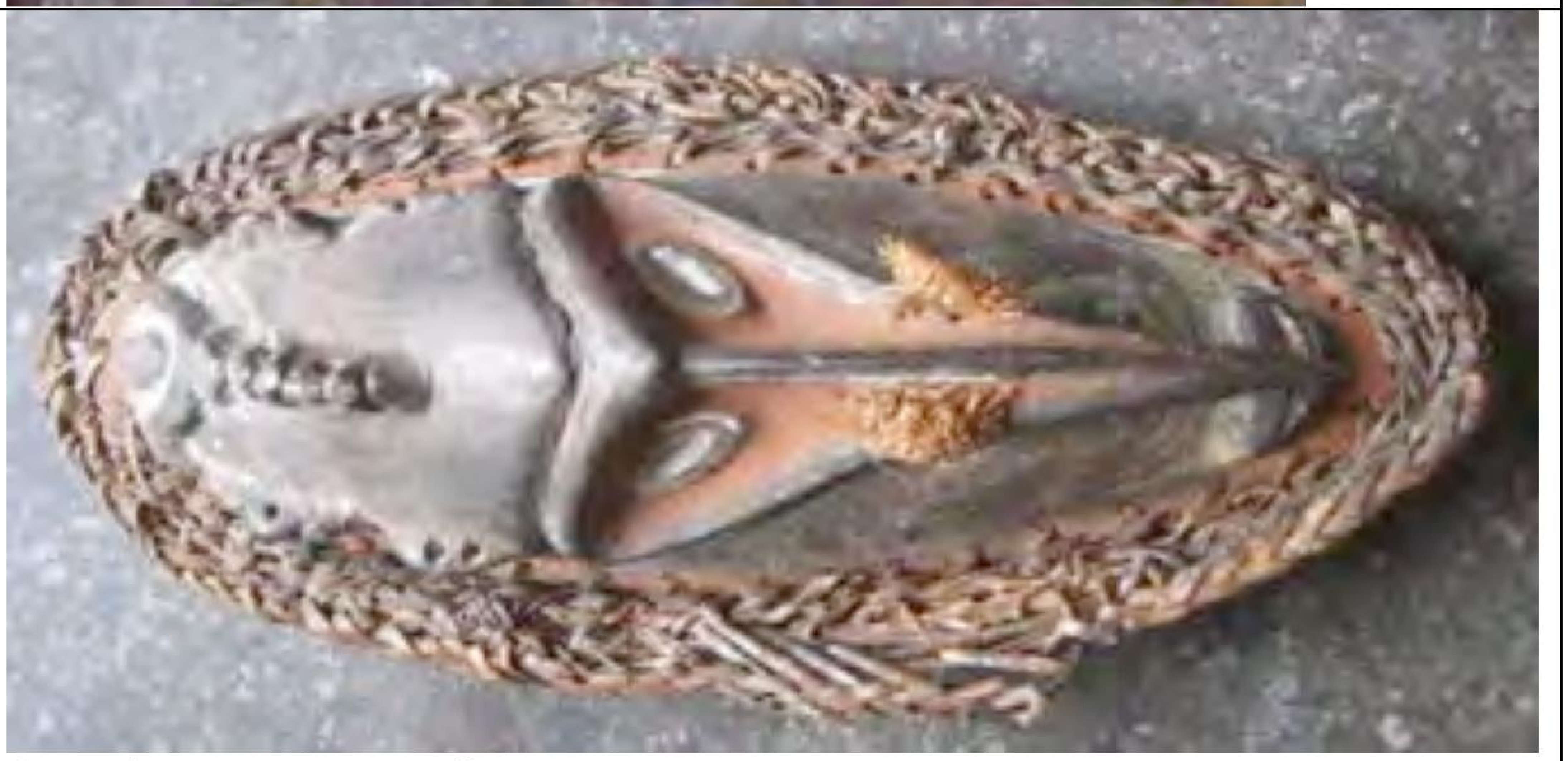
which carries the number or label	
Comments	Half a label is glued over another complete label. Judging by both labels, the spatula was collected on November, 2nd, 1891 in south-east New Guinea by a Dr Cross who served on HMS *Ganges*. The fragmentary label may read in the first line '[??? Coll]ection 229]. The two labels seem to be written by the same hand. So perhaps the spatula was Nr 229 in Dr Cross's collection.
Owner of the artwork	Offered by Christie's Paris in December 13th, 2011, Lot 215, ex William Ohly (1883-1955) Collection. (A document on William Ohly's collection is in this register under his name.)
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs kindly provided by Christie's Paris.
Document last worked on	5 June 2012, 29 Sept 2014.

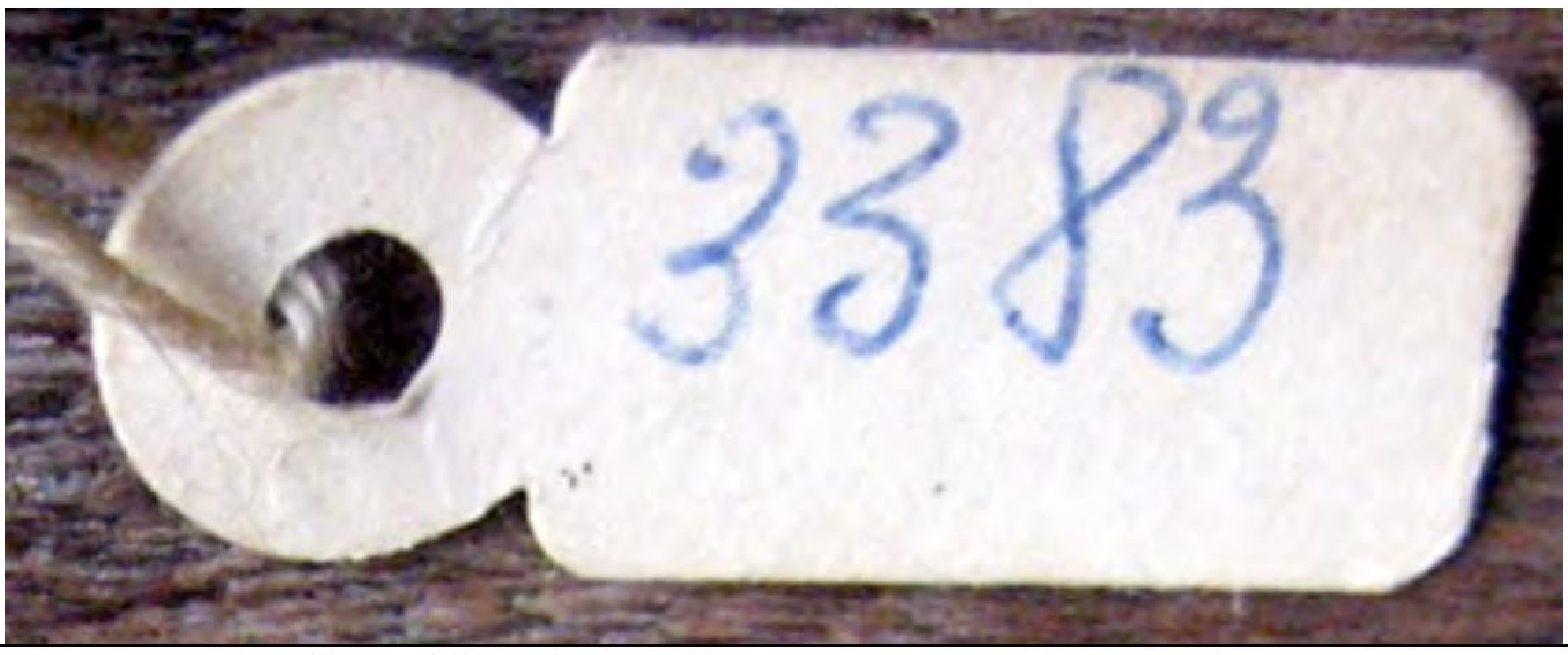
User of the inscription or label	**Robert Day (1836-1914), Cork, Ireland**

Picture of the number or label	 Shell Necklace Santa Cruz Island. S. Seas from The Collection of Robert Day FSA MRIA CORK The label is 7.5 cm high. Its front reads ‘Shell necklace Santa Cruz Island. S. Seas from The Collection of Robert Day FSA MRIA Cork.’  From Doctor Haines H.M.S. Basilisk The back of the label reads ‘From Doctor Haines HMS Basilisk’

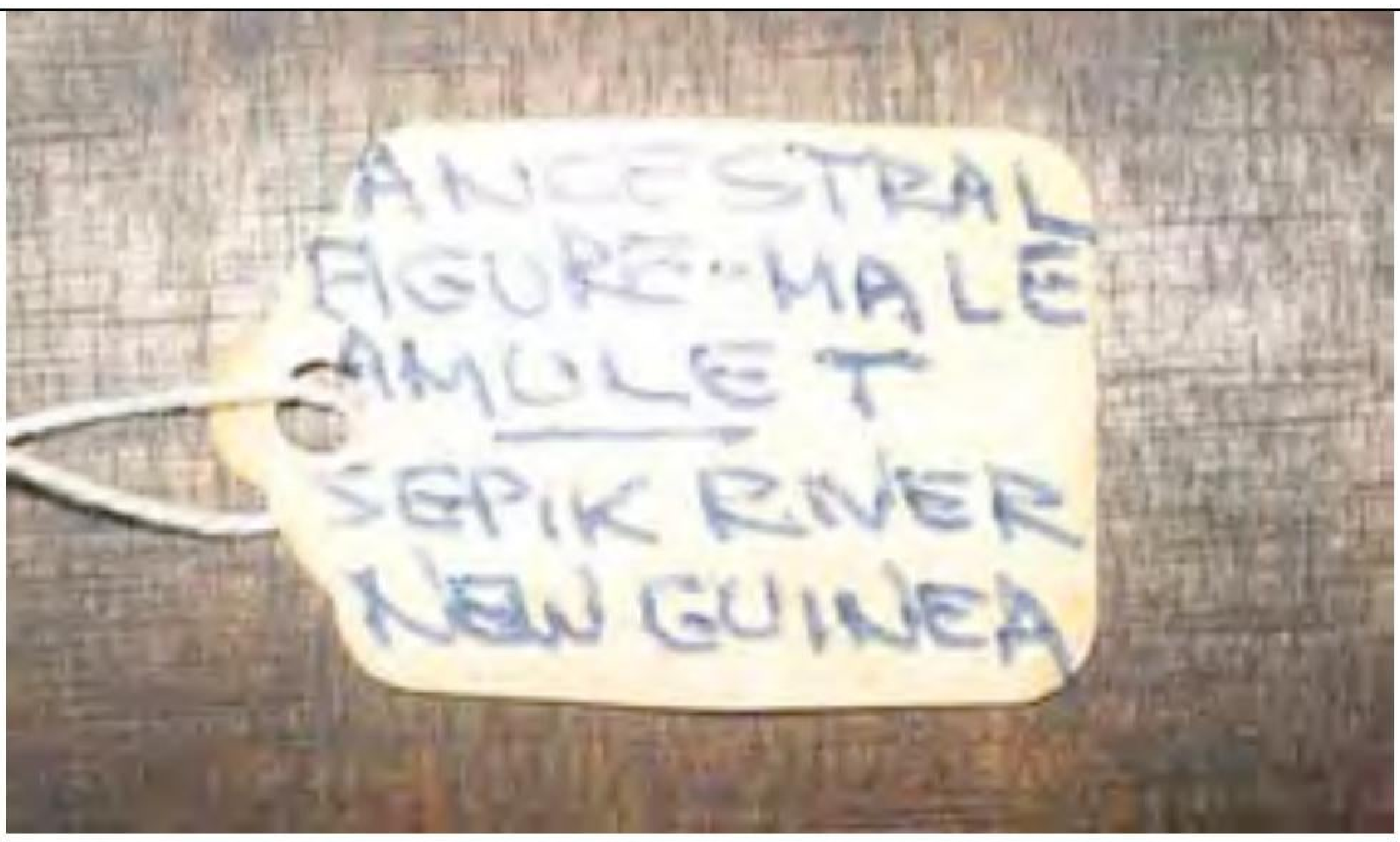
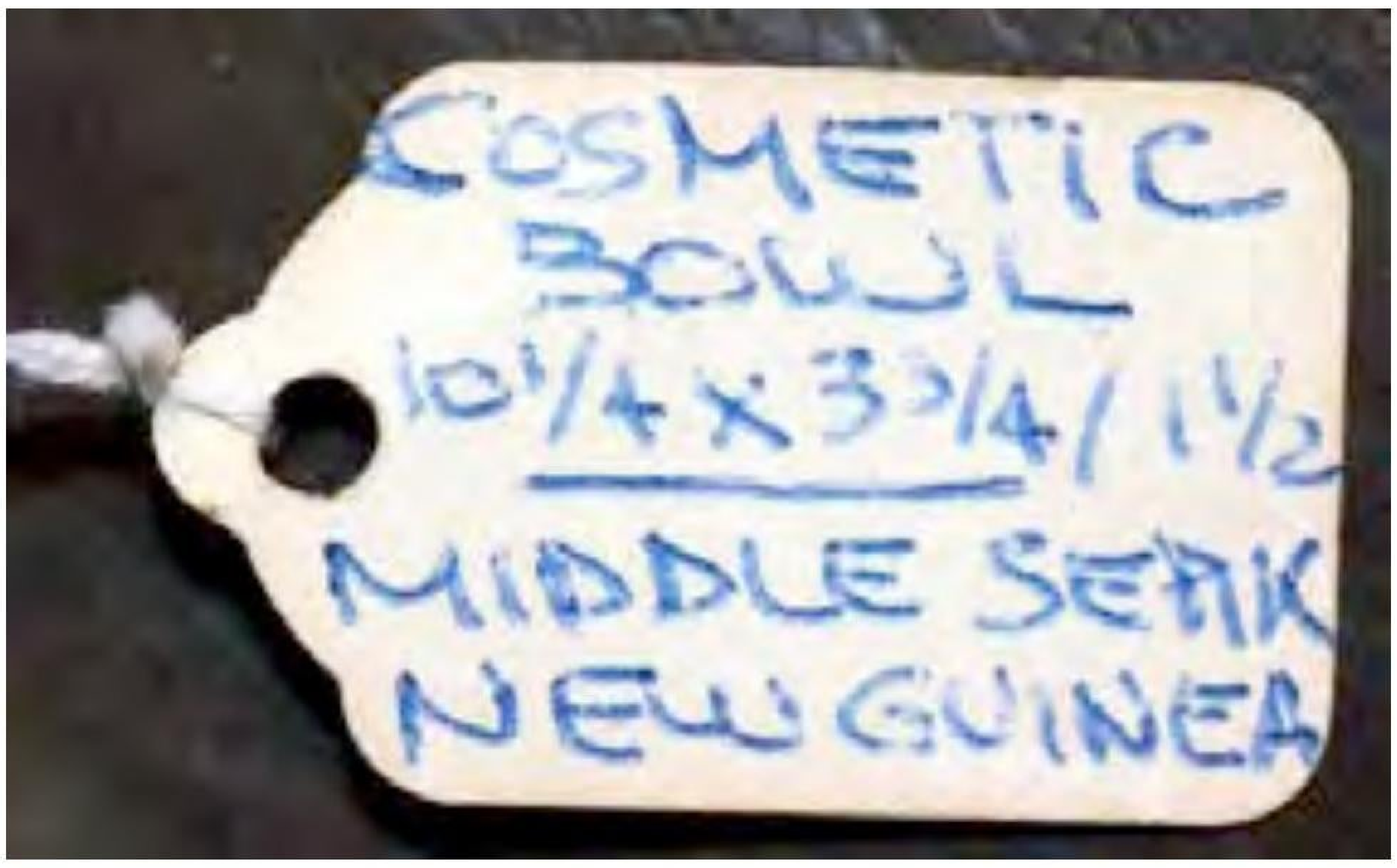
Object which carries the number or label	 Necklace from the Santa Cruz Islands.
Comments	1. According to articles on the net, Robert Day was an important Irish antiquarian collector and photographer. 2. HMS Basilisk, under Captain John Moresby, travelled through the South Seas in 1873-74 and those who served on the ship made a number of collections. Most of the objects collected are in the British Museum and in the Dundee Art Galleries and Museums. 3. Dr Haines is mentioned on p. 15 of John Moresby's *New Guinea and Polynesia. Discoveries and Surveys in New Guinea and the D'Entrecasteaux Islands.* 1876. London: John Murray. (Elibron Classics Reprints.) 4. Klaus Maaz has kindly sent me another label from the Robert Day Collection, identical to that shown above, which he obtained from the late Ingo Donath in Hamburg more than twenty years ago. The handwritten inscription reads 'Shell armlet from New Guinea from Dr Haines HMS Basilisk.' The whereabouts of the armlet itself is unknown.
Owner of the artwork	Klaus Maaz, Germany, ex Loed van Bussel in 1980.

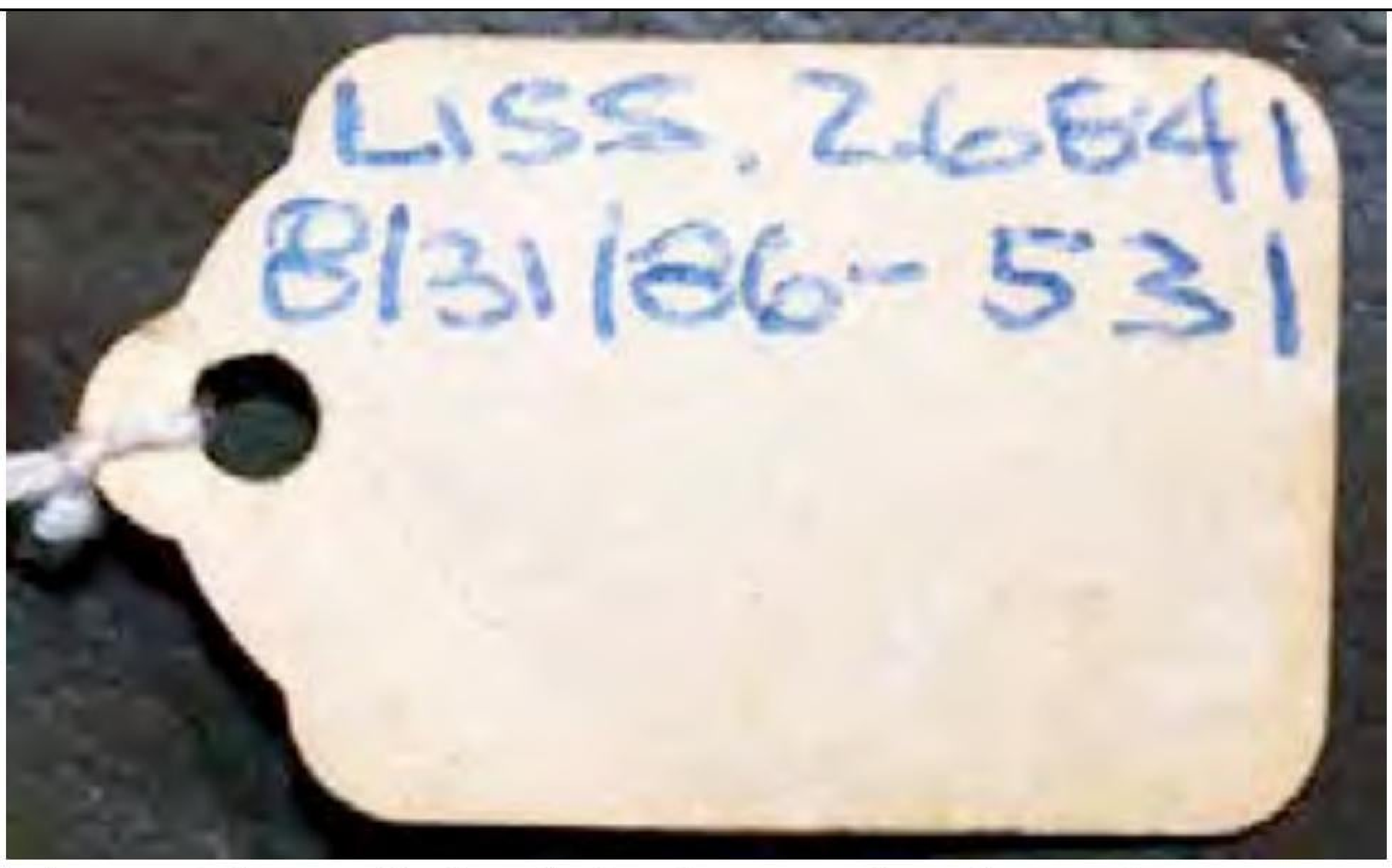
History of the Collection using the number or label	
Research questions	When was the Robert Day collection (?? of tribal art) dispersed
For further information see	
Document prepared by	Harry Beran with photographs and information from Klaus Maaz (letter Aug. 16, 2012)
Document last worked on	24 August 2012

User of the inscription or label	**Alex W.L. Filippini (pseudonym of Alex Philips, Melbourne)**
Picture of the number or label	 ALEX W.L. FILIPPINI. NO..032.
Object which carries the number or label	 Sepik River mask
Comments	The mask also carried a tag inscribed 3383, which comes from the collection of Edmund Muller,

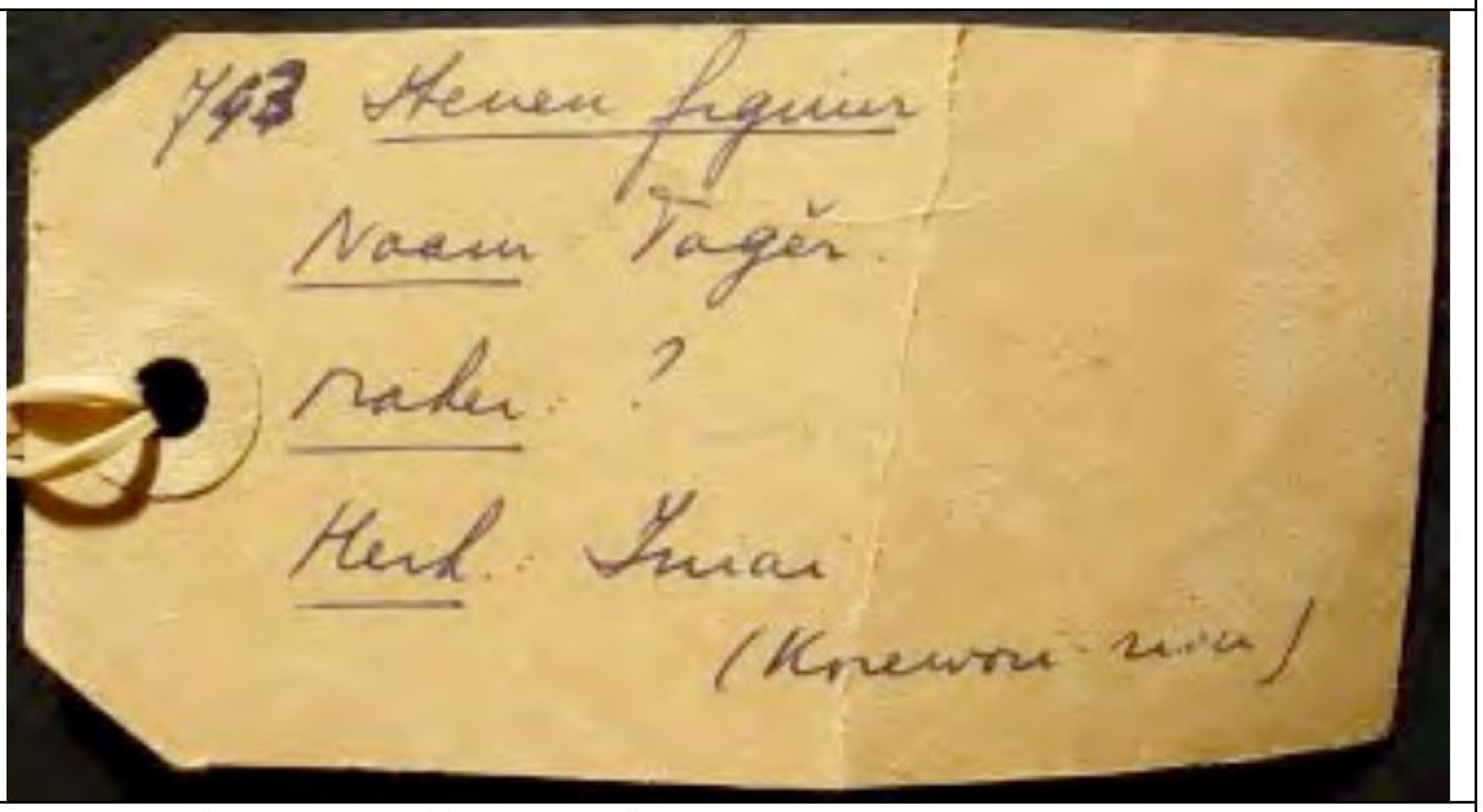
	Switzerland (cf.) 
Owner of the artwork	Van Bussel Collection, ex Kevin Conru
History of the Collection using the number or label	Alex Philips, Melbourne, assembled a huge collection of Oceanic art during the 1980s and 1990s which was then gradually dispersed.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photograph (IMG_6482/6547/6548) provided by Loed van Bussel
Document last worked on	22 May 2012

User of the inscription or label	**Leo (1917-2002) and Lillian Fortess, Honlulu. Hawaii.**

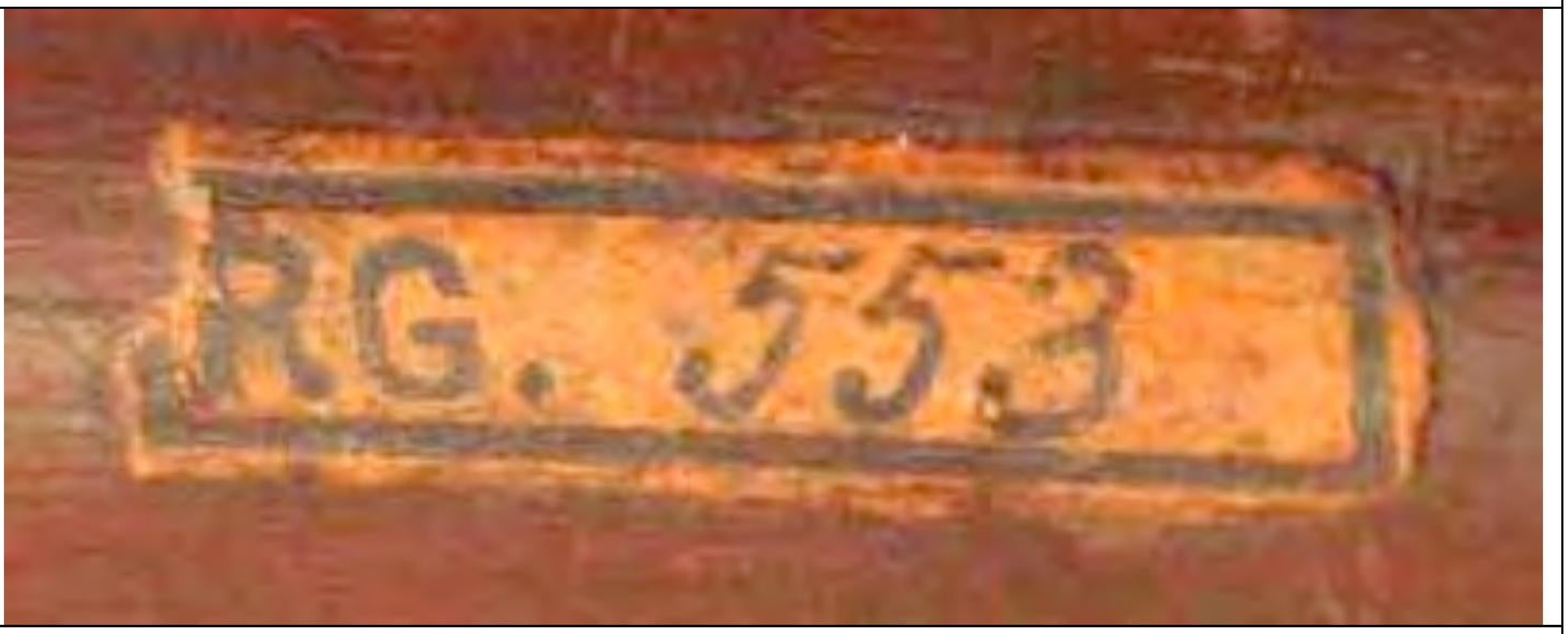
	 From their 1996 Christmas card.
Picture of the number	 ANCESTRAL FIGURE-MALE AMULET SEPIK RIVER NEW GUINEA The label attached to the amulet.  COSMETIC BOWL 10¼ x 3¾/ 1½ MIDDLE SEPIK NEW GUINEA

	 LISS. 26841 8/31/86 - 531 Two sides of the label attached to the ‘cosmetic’ dish
Objects which carries the labels	Lower Sepik amulet (no photo available). The ’cosmetic’ dish
Comments	1. Eric Fortess (email 5 Jan 2013) advises that there are informal inventories of the Fortess Collection and that many but not all the pieces have tags with inventory numbers. 2. There is no inventory number on the back of the tag tied to the amulet. 3. The back of the label attached to the dish shows that it was bought from the Melbourne dealer Liss[auer] and states the number 26841. Mark Lissauer (email 16 Oct 2013) advises that the number is that of the inventory of objects that passed through his hands. ‘8/31/86’ may be date on which Fortess received the dish, written in the American style, and ‘531’ is presumably the Fortess inventory number.
Owner of the artwork	The amulet: Anonymous Collector 1 in 2012. The dish: Franck Marcelin in Nov. 2012, ex Michael Hamson.
History of the Collection using this inscription or	1. It seems the amulet was sold at Christies, ????, June 28, 1988 (sale ETH-2874). 2. Eric Fortess (email 5 Jan 2013) advises

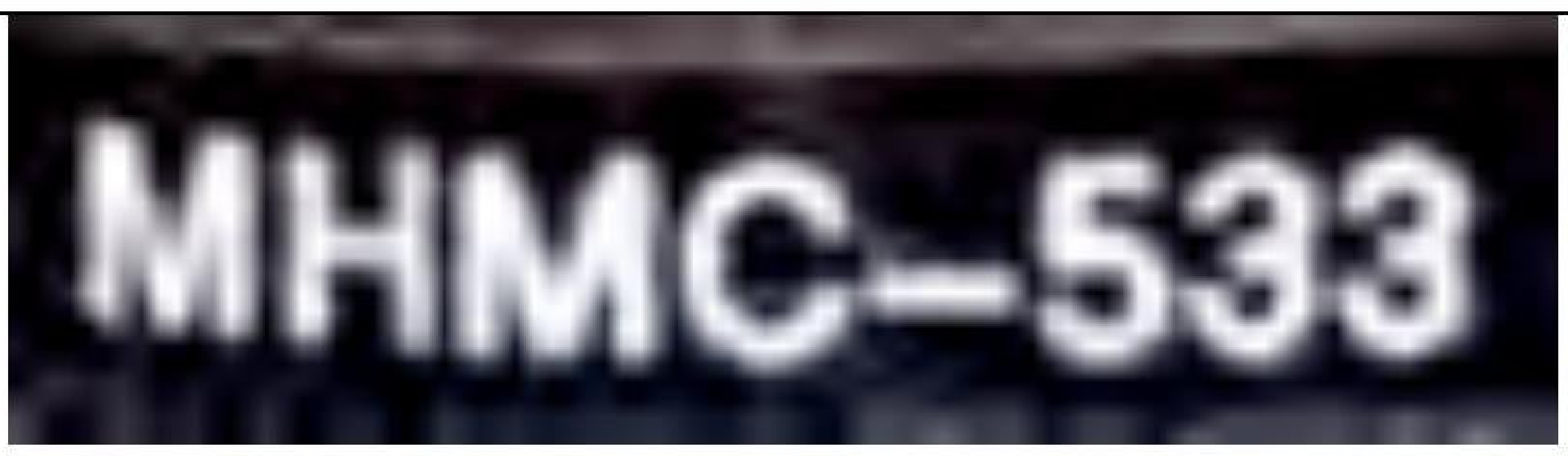
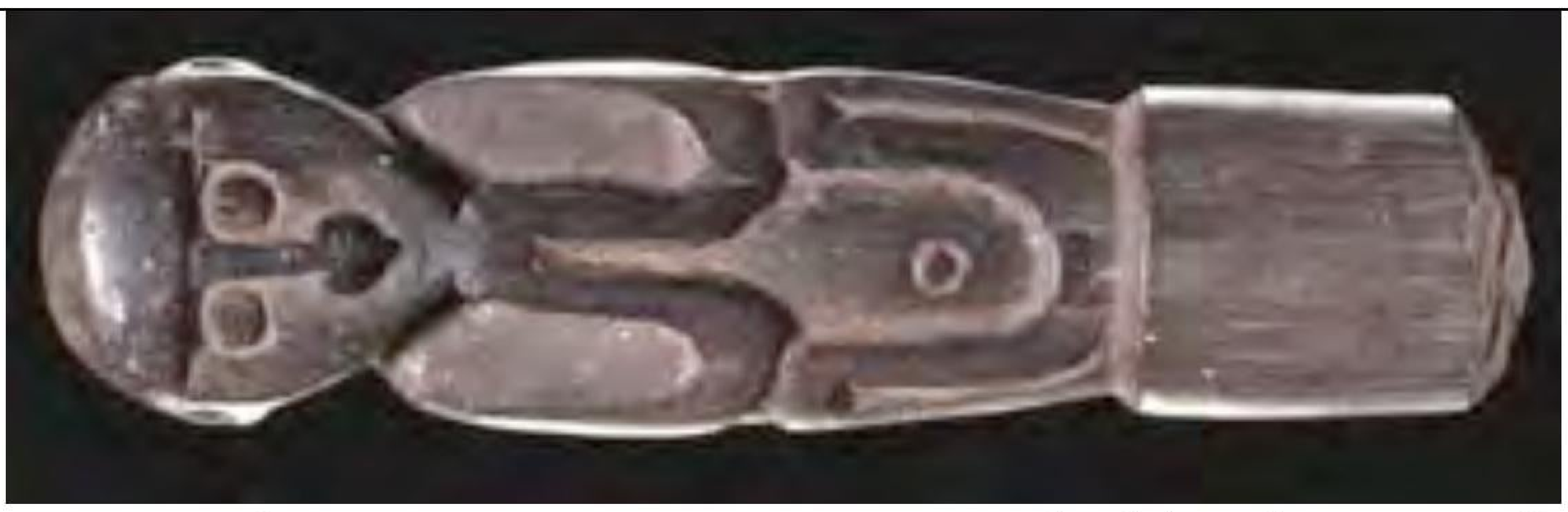
label	that the Fortess Collection still exists but has been reduced in size. Part of it will be offered by Bonhams in San Francisco in 10 February 2013.
Research questions	1. In which city was the Christie's auction held? 2. Did the Fortesses buy or sell it at this auction?
For further information see	
Document prepared by	Harry Beran, using information from Anonymous collector 1, Franck Marcelin, and Eric Fortess.
Document created on	17 March 2012, last revised 2 Feb. 2014.

User of the inscription or label	DR FRED GERRITS, AUSTRALIA
Picture of the number or label	 743 Stenen figuur Naam Tagĕr. maker ? Herk. Imai (Korewori rivier)
Object which carries the number or label	Carved stone figure from Korewori
Comments	Tag handwritten in Dutch (object number: 743). I have seen several of these tags on Gerrits pieces.
Owner of the artwork	Private collection 1 in 2012

History of the Collection using the number or label	Gerrits (Netherlands born) was a medical officer in (West) Papua and Papua New Guinea from 1961 to 1977. Parts of his collection are in the PNG National Museum and Art Gallery in Port Moresby, the Queensland Museum, the Australian Museum in Sydney, the Museum of Cultures Basel, the Wereld (World) Museum of Rotterdam, the National Museum of Ethnology in Leiden, and the Museum in Stuttgart, Germany. Other parts of the collection were sold privately.
Research questions	
For further information see	
Document prepared by	Anonymous collector 1 (edited by HB; I am grateful to Dr Gerrits for providing information for this note).
Document last worked on	24 March 2012

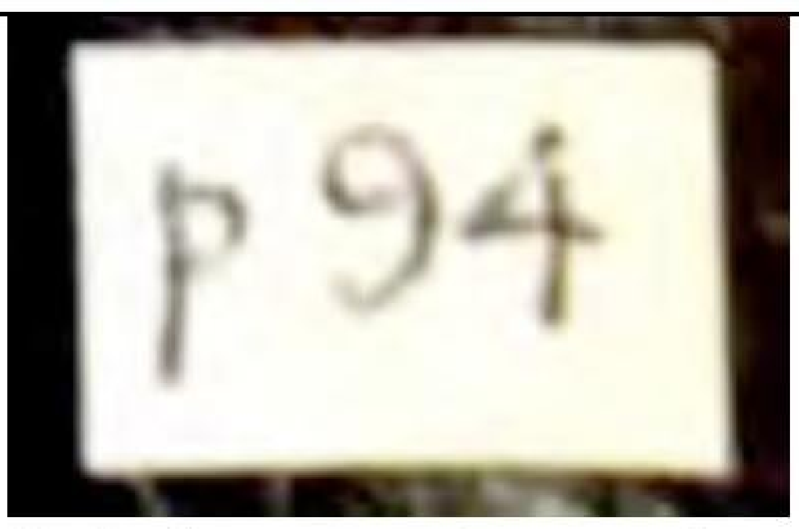
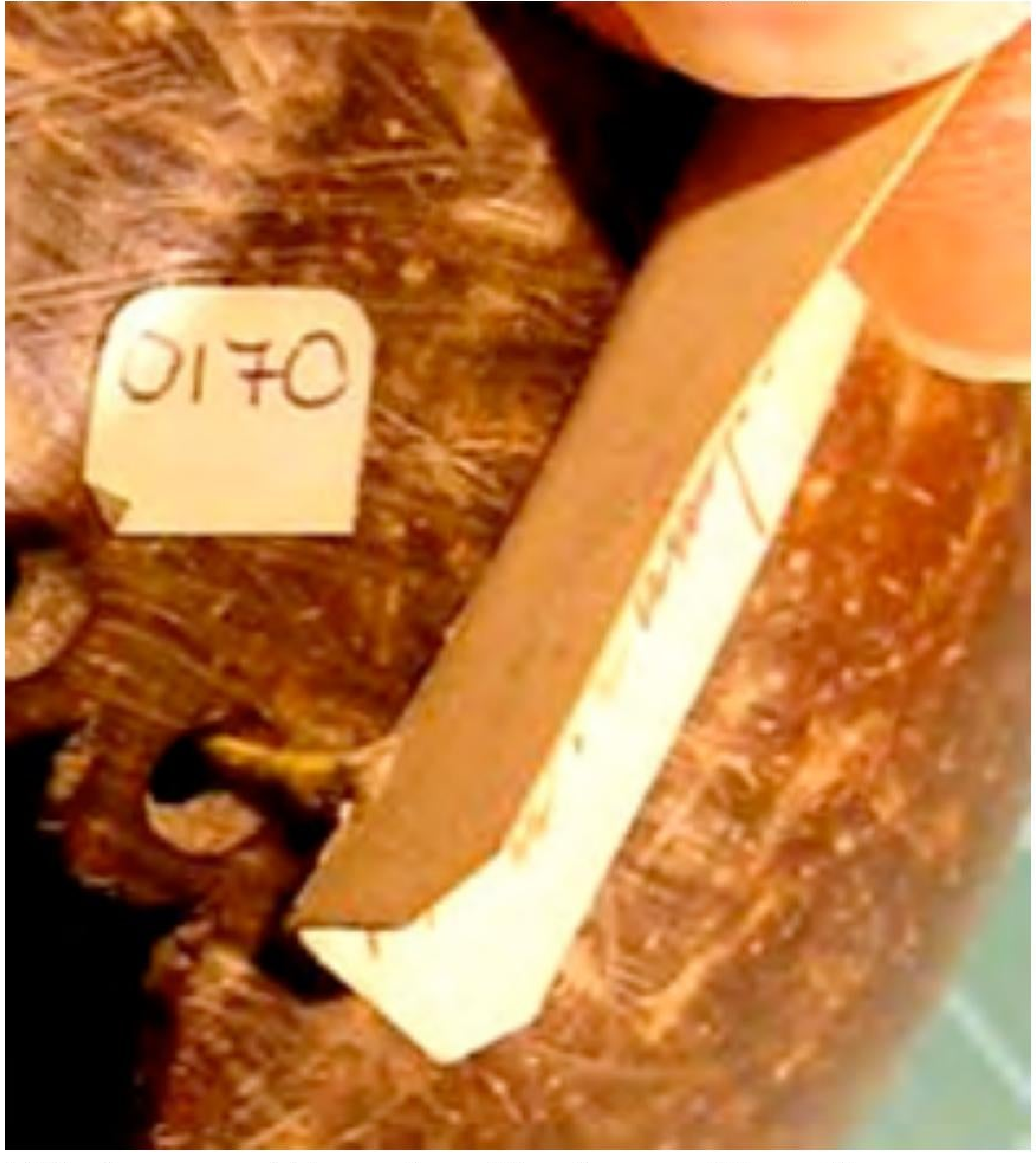
User of the inscription or label	**ROLAND GRUNEWALD DE MORTILLET**
Picture of the number	
Object which carries the number	Fiji spear “Tikau”. Spear sold at auction by Ricqlès at Richelieu-Drouot, Paris, 18/12/1998.
Comments	Small hand written paper label (20 x 5 mm). I’ve seen at least one other old Oceanic piece with this type of label.
Owner of the artwork	Private collection 1 in 2012

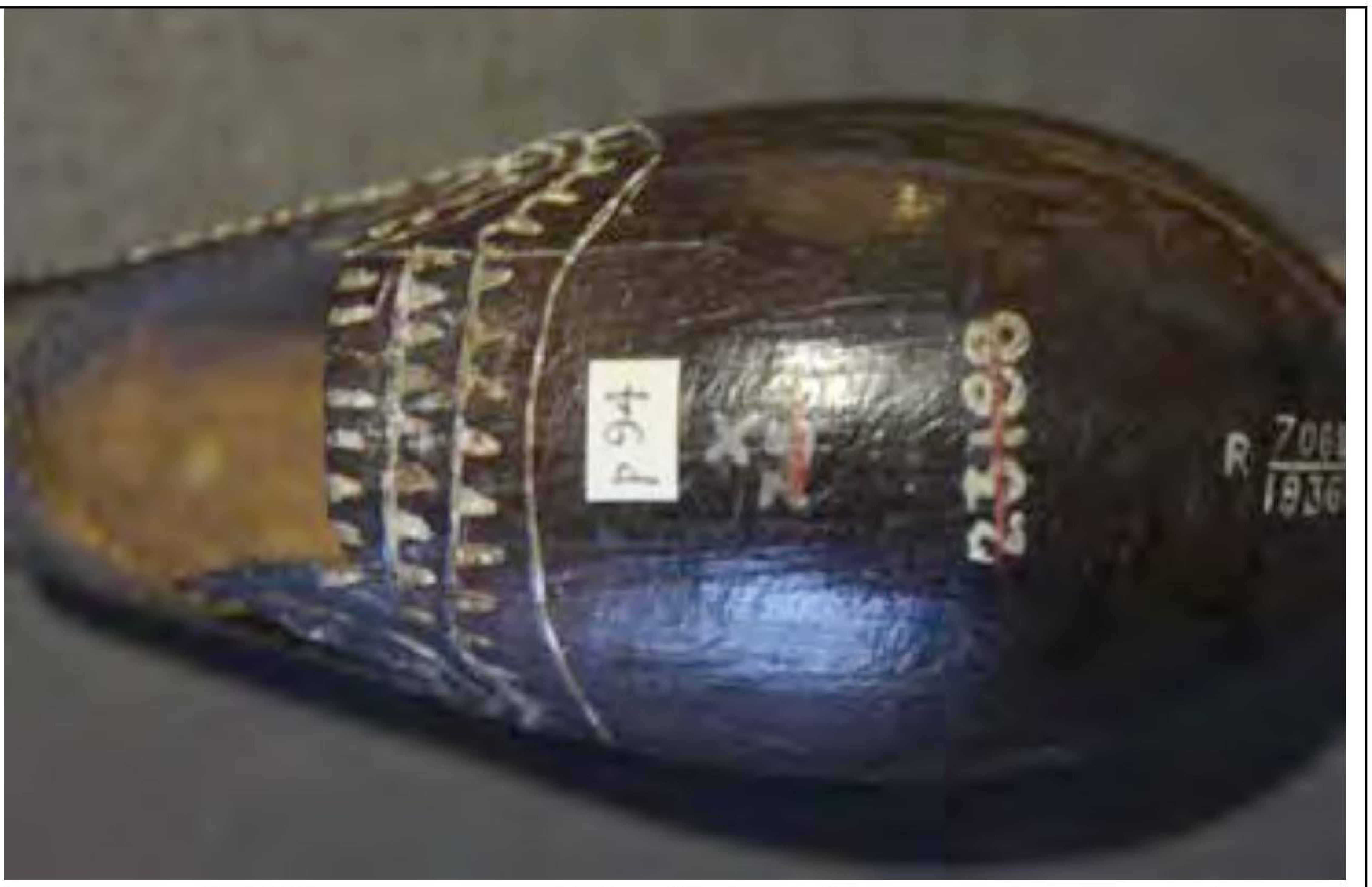
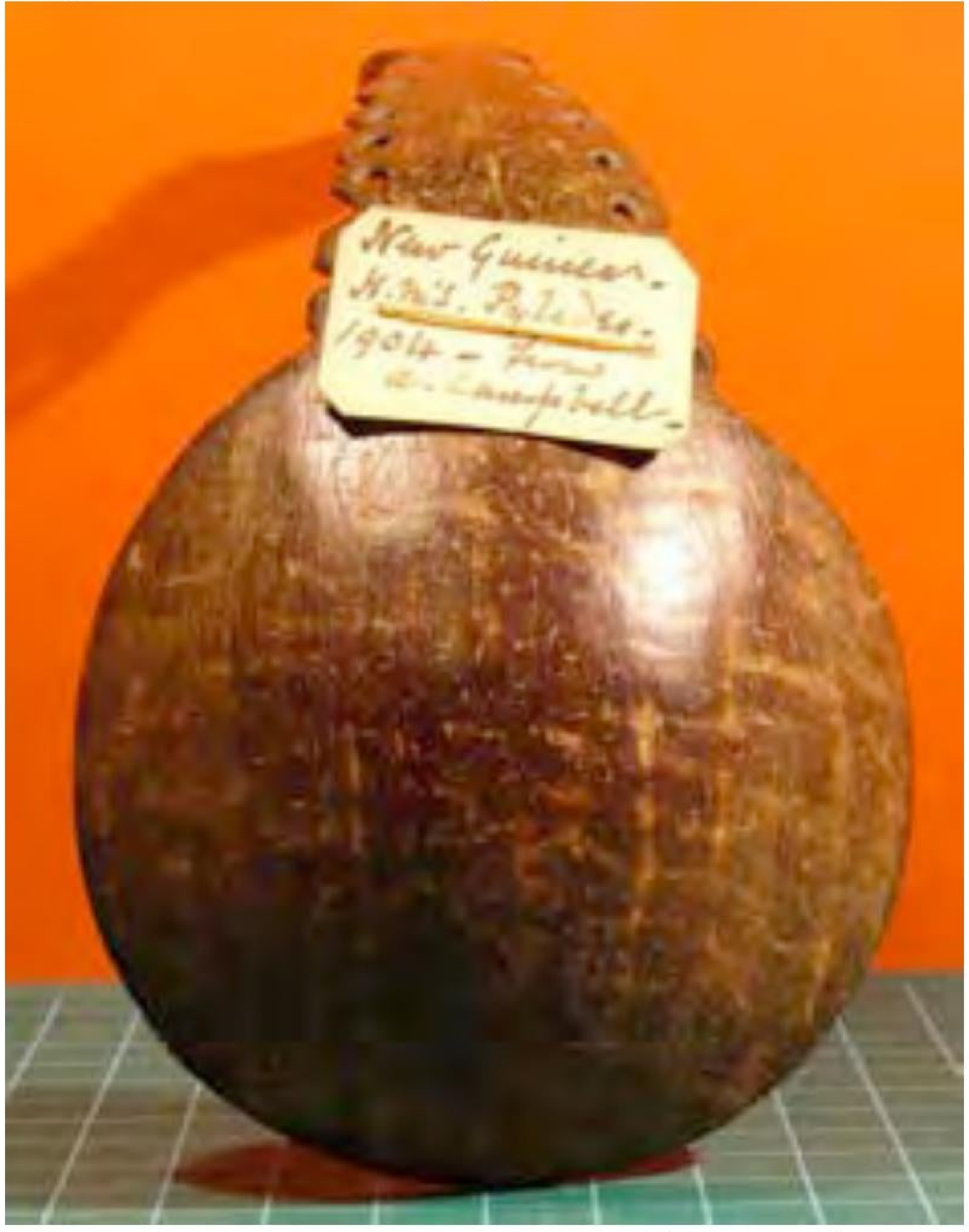
History of the Collection	Roland Grunewald was in charge of the Oceania Department in the Trocadero museum (Musée de l'Homme) in the 1930s.
Research questions	
For further information see	
Document prepared by	Anonymous collector 1
Document last worked on	17/03/2012

User of the inscription or label	**Michael Hamson, USA**
Picture of the number or label	
Object which carries the number	 Human figure, Massim region, probably the top of a staff.
Comments	I have sold over 5,000 Oceanic artefacts since 1995. In that time he has used several different inventory numbering systems. Up until 2006 the numbers were hand written on white stickers using the following formula: bd99b-12 signifies the 12th bone dagger from the second buying trip in 1999 or m01a-6 is the 6th mask from the first buying trip in 2001. From August 2006 to March 2007 the following were normally adhered to the object with black plastic labeling tape using the following system: mh0608-1 which would

	signify the 1st object inventoried in August 2006. From April 2007 to October 2009 it was a purely numerical system such as 0704-15 which would indicate the 15th object inventoried in April 2007. Starting in November 2009 until present we have used the following numbering system: MHA-001 — Michael Hamson Aboriginal MHB-001 — Michael Hamson Bowl MHD-001 — Michael Hamson Drum MHF-001 — Michael Hamson Figure MHM-000 — Michael Hamson Mask MHMC-001 — Michael Hamson Miscellaneous MHPD-001 — Michael Hamson Personal decoration. So the object shown above is the 533rd miscellaneous object I have inventoried since November 2009.
Owner of the artwork	Michael Hamson in April 2012
History of the Collection using the number or label	See comments above.
Research questions	
For further information see	I have published catalogues of objects I have offered for sale, including the following: -Hamson, Michael. 2006. *The Elegance of Menace: Aesthetics of New Guinea Art*. Palos Verdes Estates: Michael Hamson Oceanic Art. -Hamson, Michael. 2007. *Aesthetics of Integrity in New Guinea Art*. Palos Verdes Estates: Michael Hamson Oceanic Art. -Hamson, Michael. 2008. *Art of the West Sepik*. Palos Verdes Estates: Michael Hamson Oceanic Art. - Hamson, Michael & Richard Aldridge. 2009. *Art of the Massim & Collingwood Bay*. Palos Verdes Estates: Michael Hamson Oceanic Art. - Hamson, Michael. 2010. *Red Eye of the Sun: The Art of the PAPUAN GULF*. Palos Verdes Estates: Michael Hamson Oceanic Art.

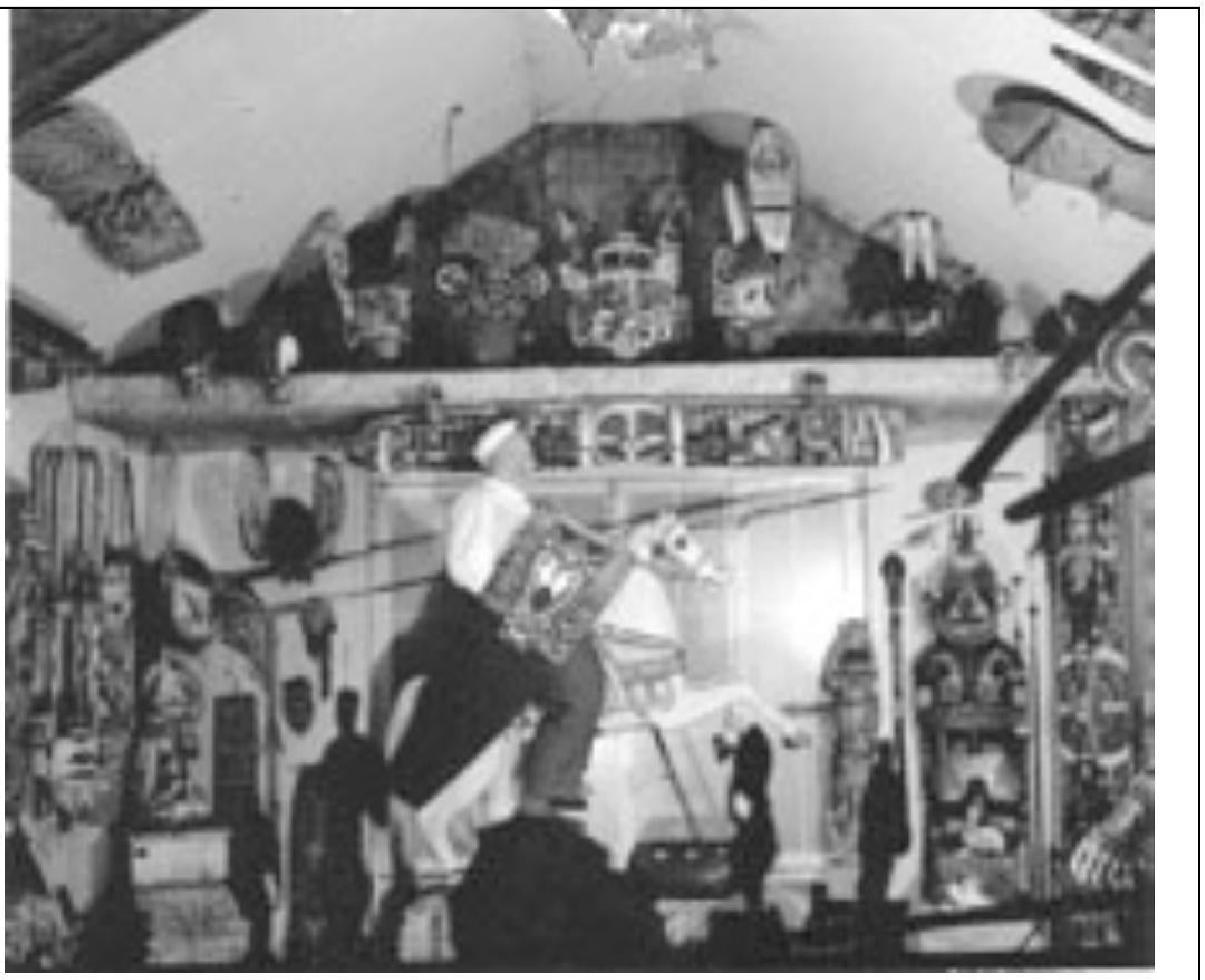
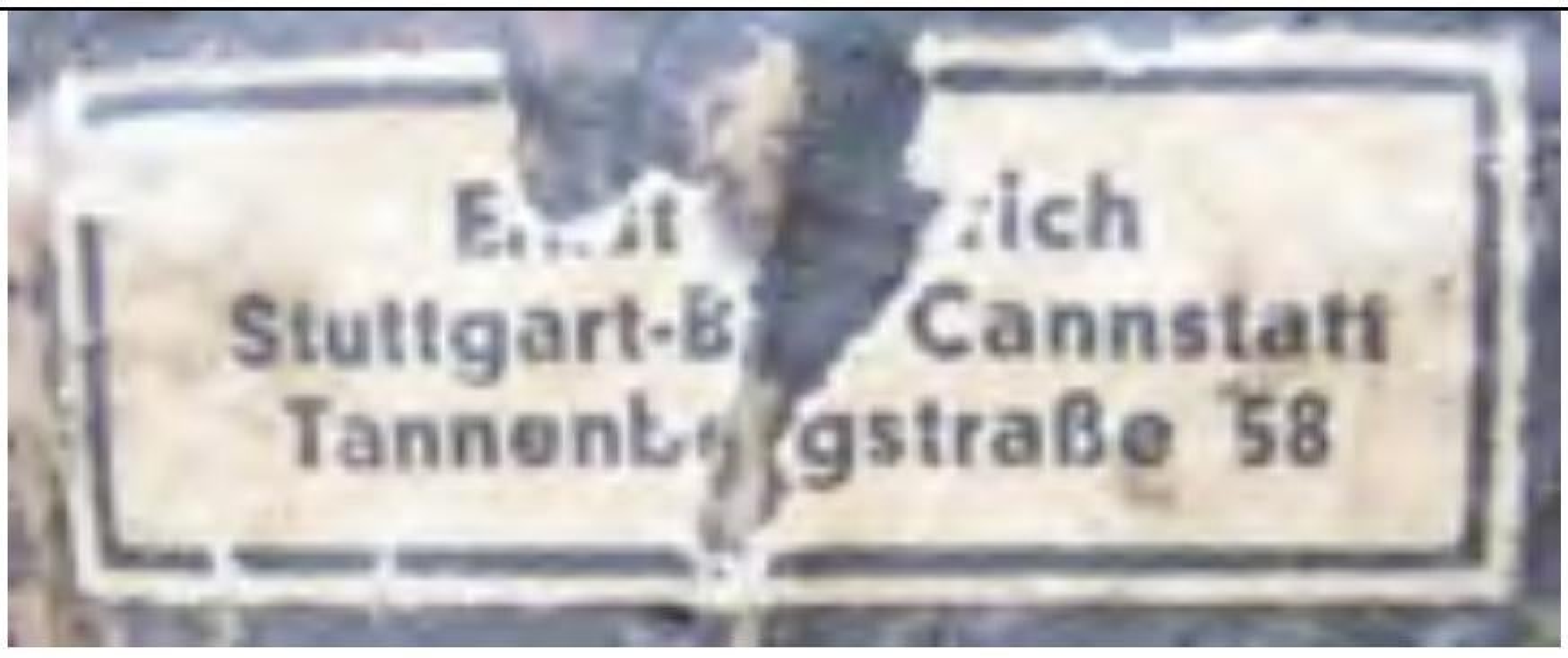
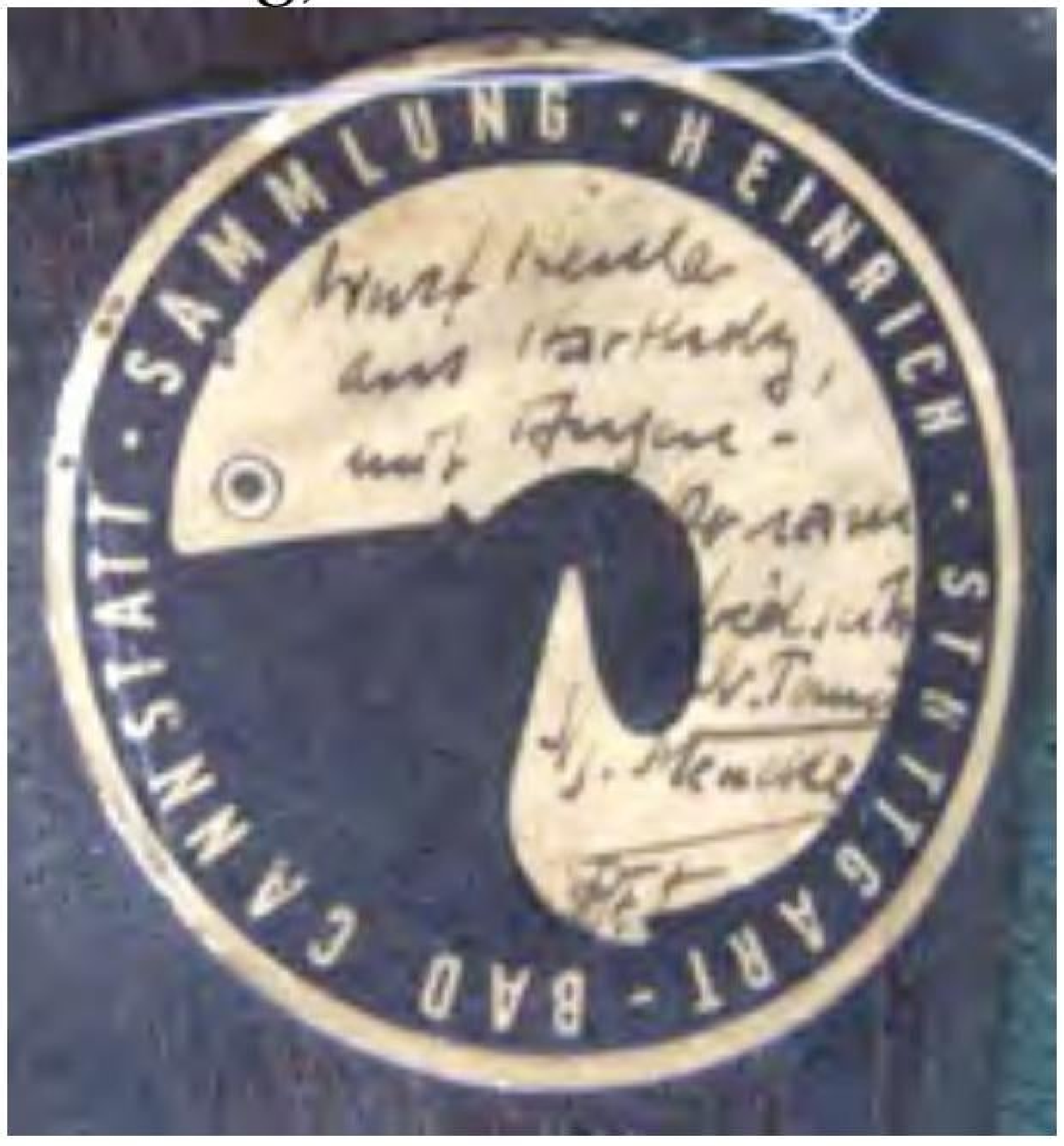
	- Hamson, Michael (ed.) 2011. *Art of the Boiken*. Palos Verdes Estates: Michael Hamson Oceanic Art. -Hamson, Michael. 2011. *Michael Hamson Oceanic Art Paris 2011*. Palos Verdes Estates: Michael Hamson Oceanic Art.
Document prepared by	Michael Hamson, in response to a request from Harry Beran
Document last worked on	12 April 2012, last revised 31 October 2012

User of the inscription or label	**Julian and Barbara Harding, London**
Picture of the number or label	 Sticker written by Julian Harding. Stickers with the p prefix are from the Hardings' private collection.  Sticker written by Barbara Harding.

Object which carries the number or label	 Papuan Gulf *marupai* with the sticker reading p 94  New Guinea scoop with the sticker reading 0170 placed discreetly under the label visible in the photograph.
Comments	1. There are four numbers on the marupai. The label with the number p 94 is ours. The two crossed-out numbers in the centre are by the dealer W.D. Webster (cf.). The number on the right (R 7068 over 1936) is from the Henry Wellcome collection (cf.) 2. Julian has noticed the *marupai* in one of Webster's catalogues but doesn't recall which

	one. The catalogue mentions that the marupai's lower lip was missing.
Owner of the artwork	The *marupai*: Barbara and Julian Harding in 2012 The New Guinea scoop: Private Canadian Collector 1, ex Barbara and Julian Harding.
History of the Collection using the number or label	We started collecting and dealing in the arts of Oceania, Africa, the Americas, and Asia in 1972. In 1987 Julian started placing discreet labels with a catalogue number with the lower-case prefix p on the objects in our private collection. These are paper labels affixed with a water-soluble gum. Julian discontinued the labelling of objects after numbers in the 330's. Objects with p numbers still in our collection include p 13, a Fijian whale tooth, and p 96, a Santa Cruz lime container.
Research questions	
For further information see	
Document prepared by	Barbara and Julian Harding in response to a request from Harry Beran, with additional photographs from Private Canadian Collector 1.
Document created	14 May 2012, revised by HB on 1 April 2015

User of the inscription or label	**Ernst Heinrich Collection, Stuttgart – Bad Canstatt**

Photo of the collector	 Heinrich on a white rocking horse surrounded by his collection. (After a photograph in the Loed van Bussel Archive. Copyright Niko Heinrich.)
Picture of the number or label	 E st rich Stuttgart-B Cannstatt Tannenb gstraße 58 The label on the skull; the first line, partly missing, reads ‘Ernst Heinrich’  SAMMLUNG · HEINRICH · STUTTGART - BAD CANNSTATT · The label on the throwing club.

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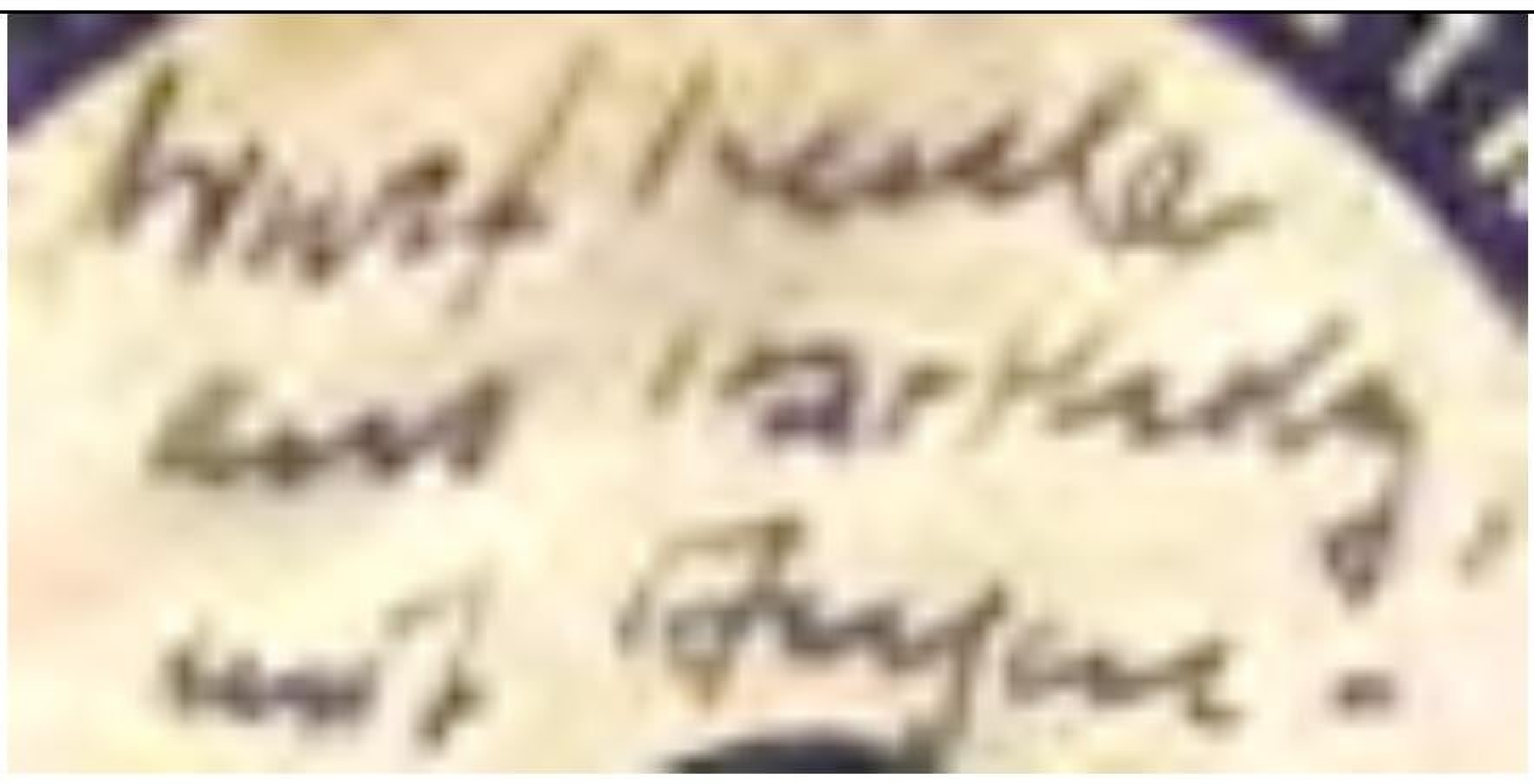
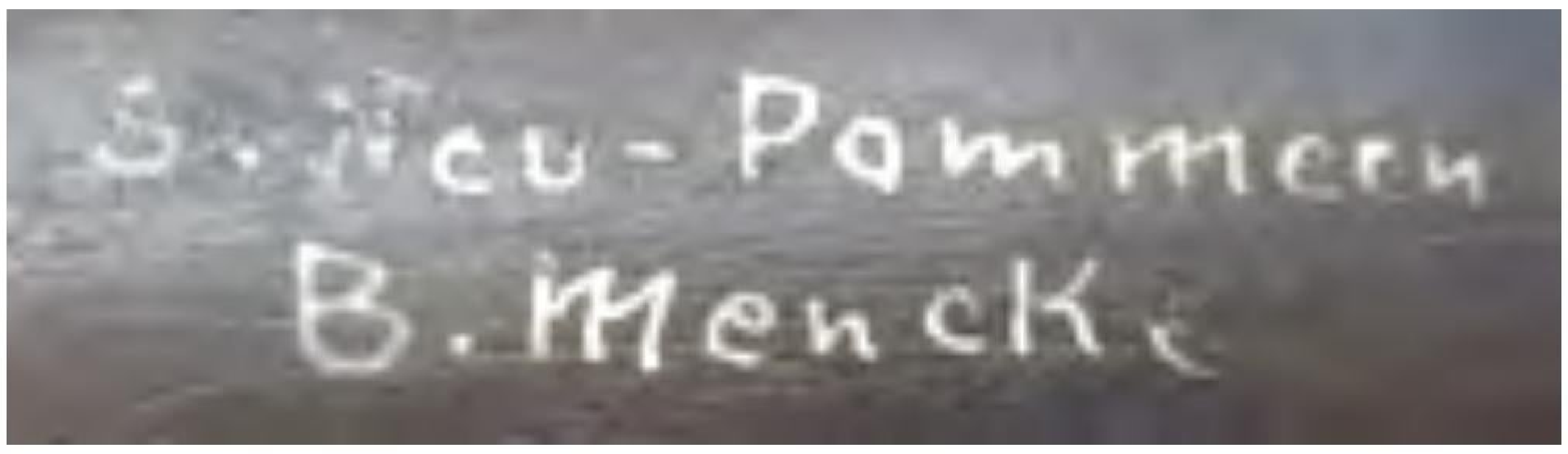
<td>


Close-up of the first three lines on the round sticker. They read ‘Wurfkeule aus Hartholz mit Augen’ (Throwing club of hard wood with eyes).


S. Neu-Pommern
B. Mencke

The inscription on the throwing club in white ink reads ‘S. Neu-Pommern (S[outh] New Britain) B. Mencke’.
</td>
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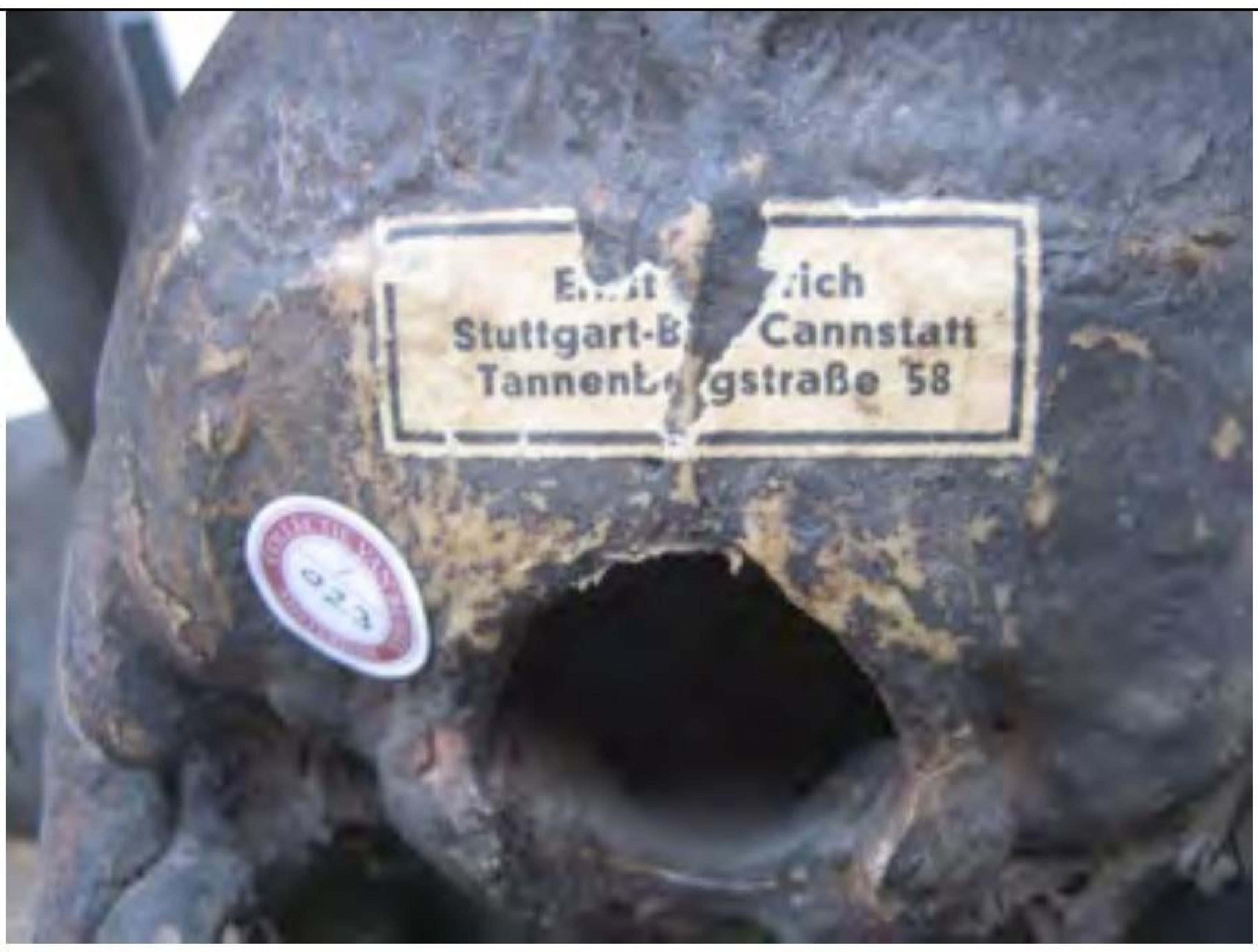
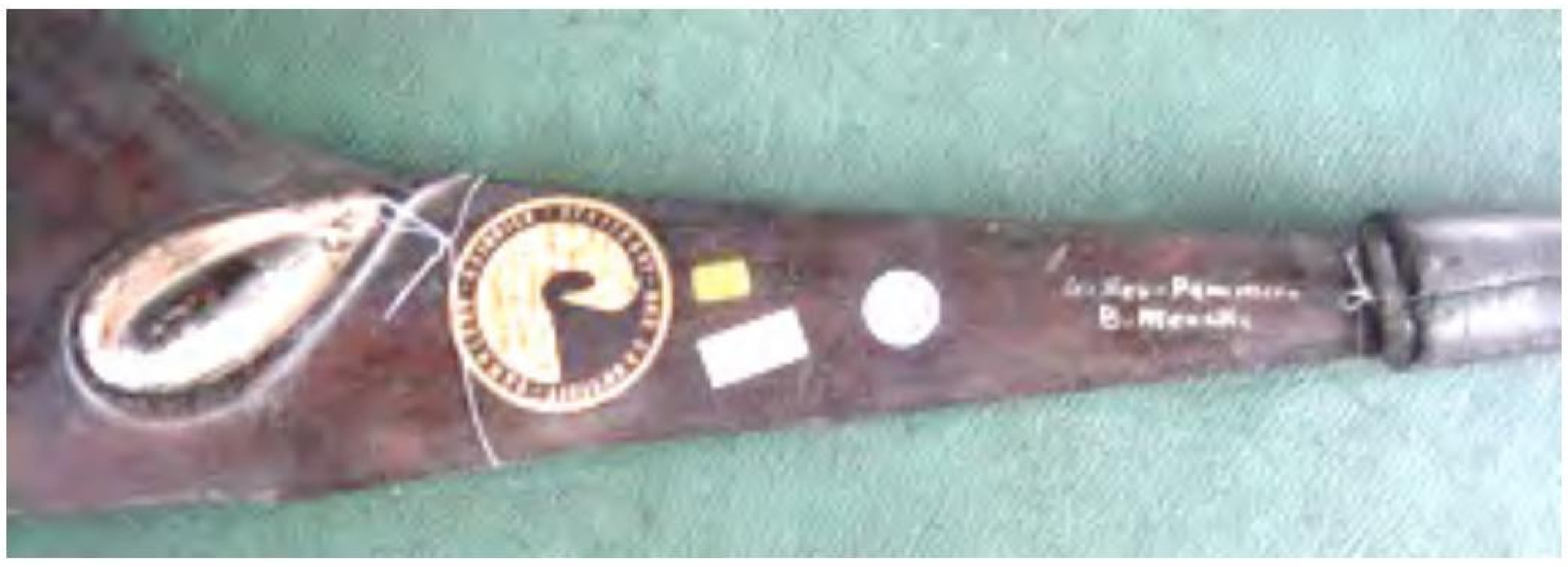
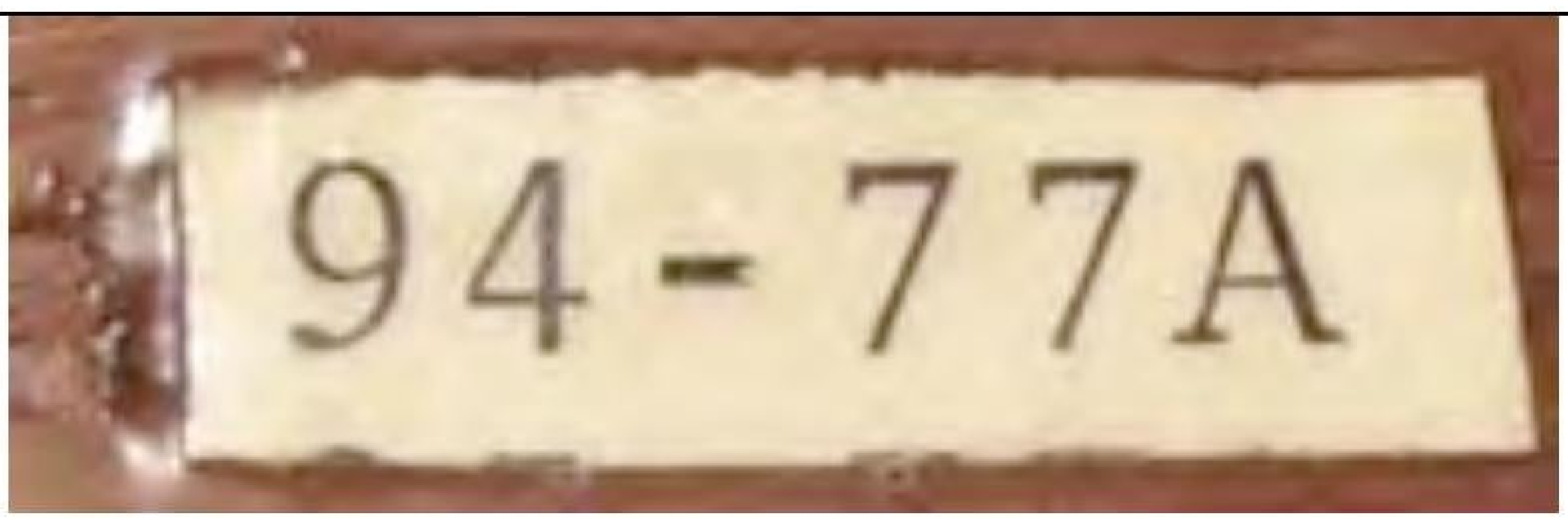
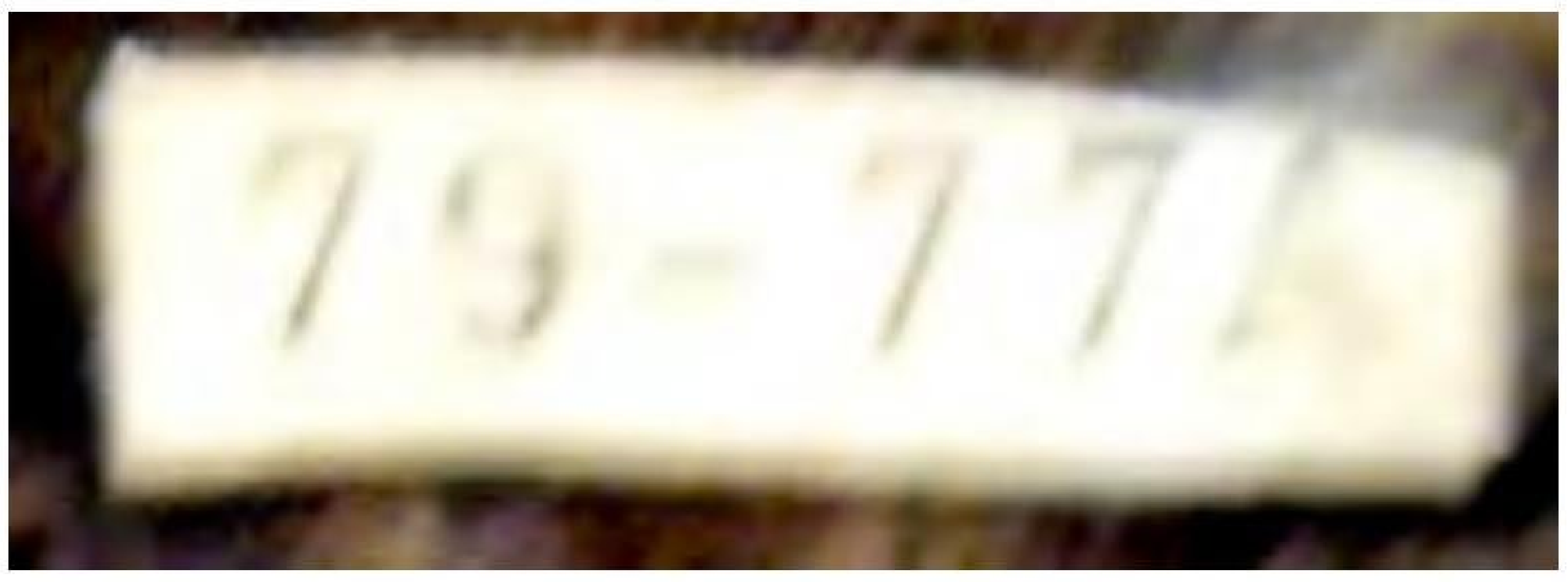
<tr>
<td>Object which carries the number</td>
<td>

E...t ...ich
Stuttgart-B... Cannstatt
Tannenb...gstraße 58
023

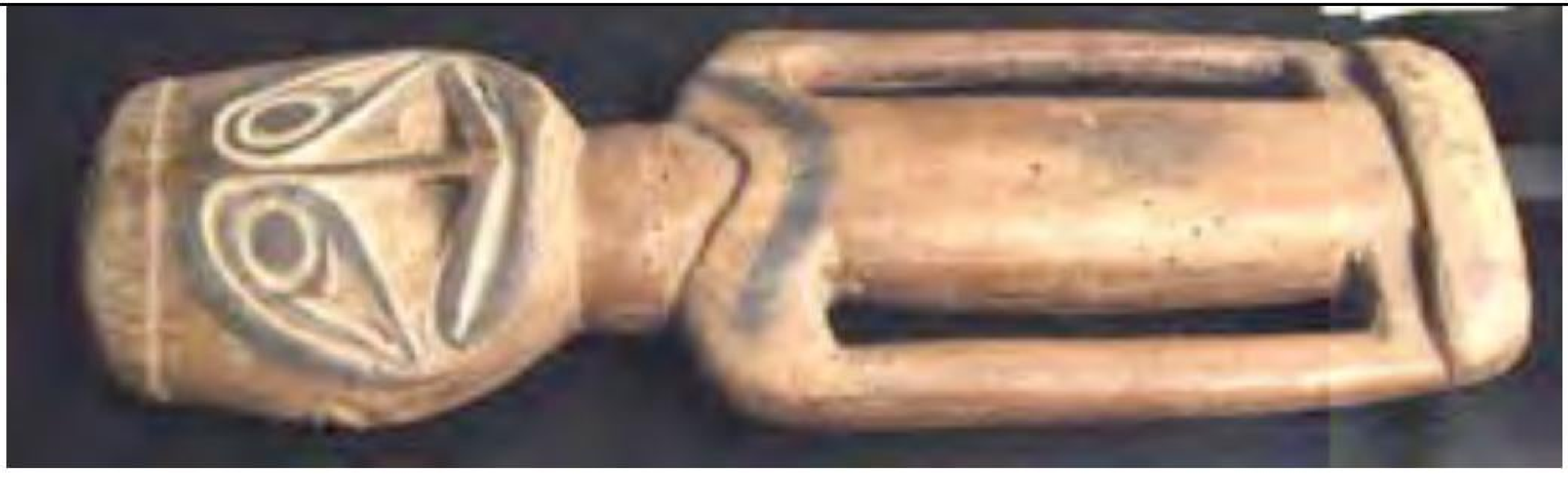
A Yatmul skull

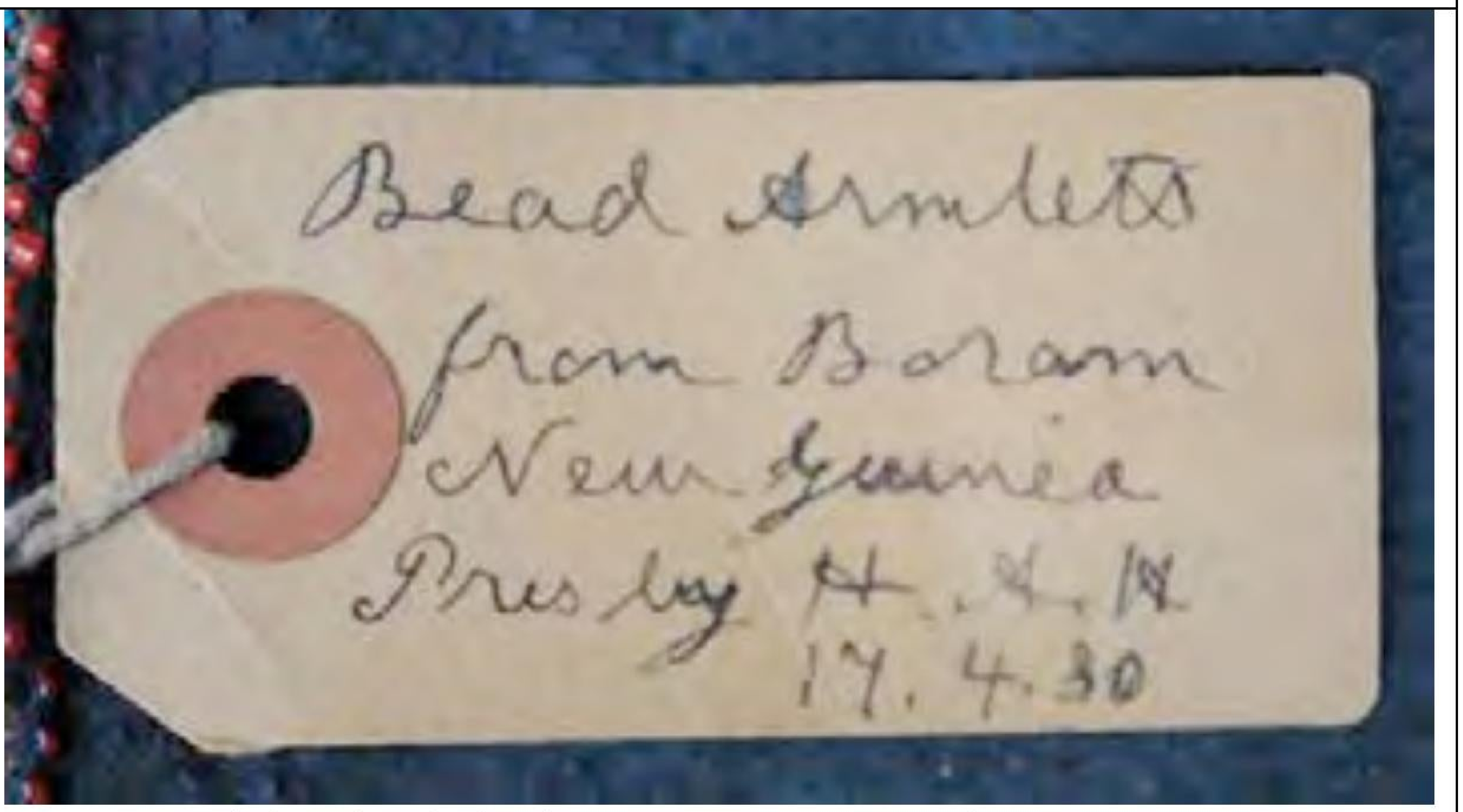
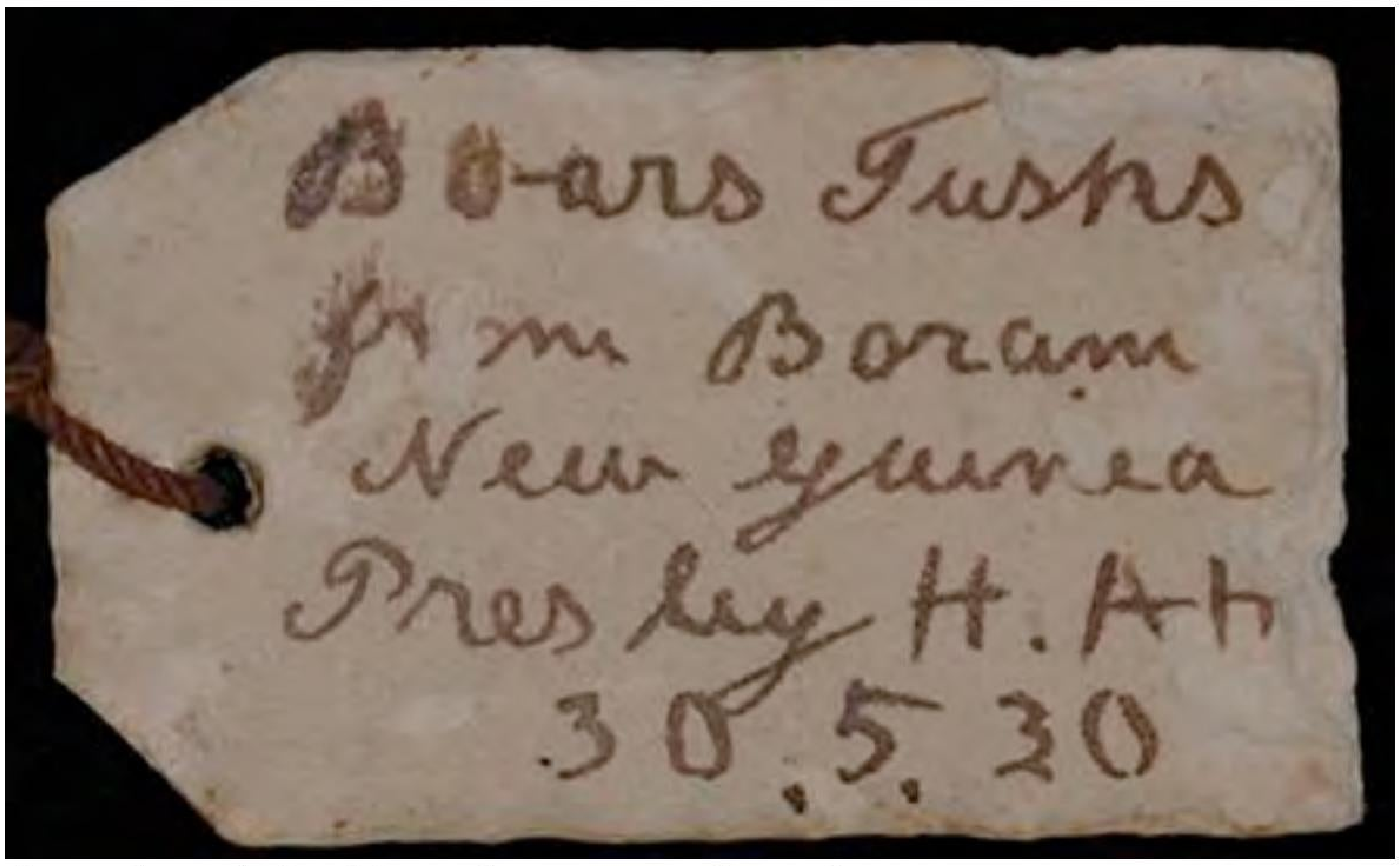
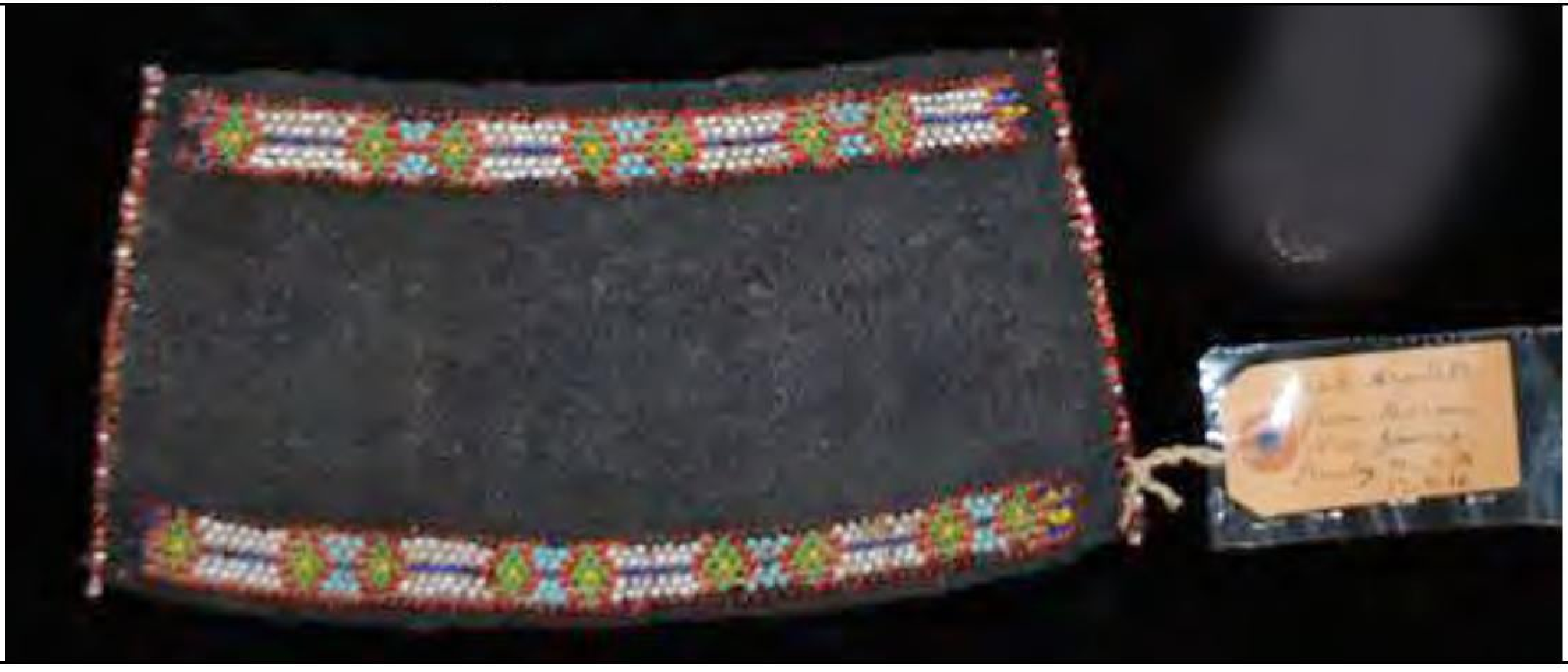

S. Neu-Pommern
B. Mencke

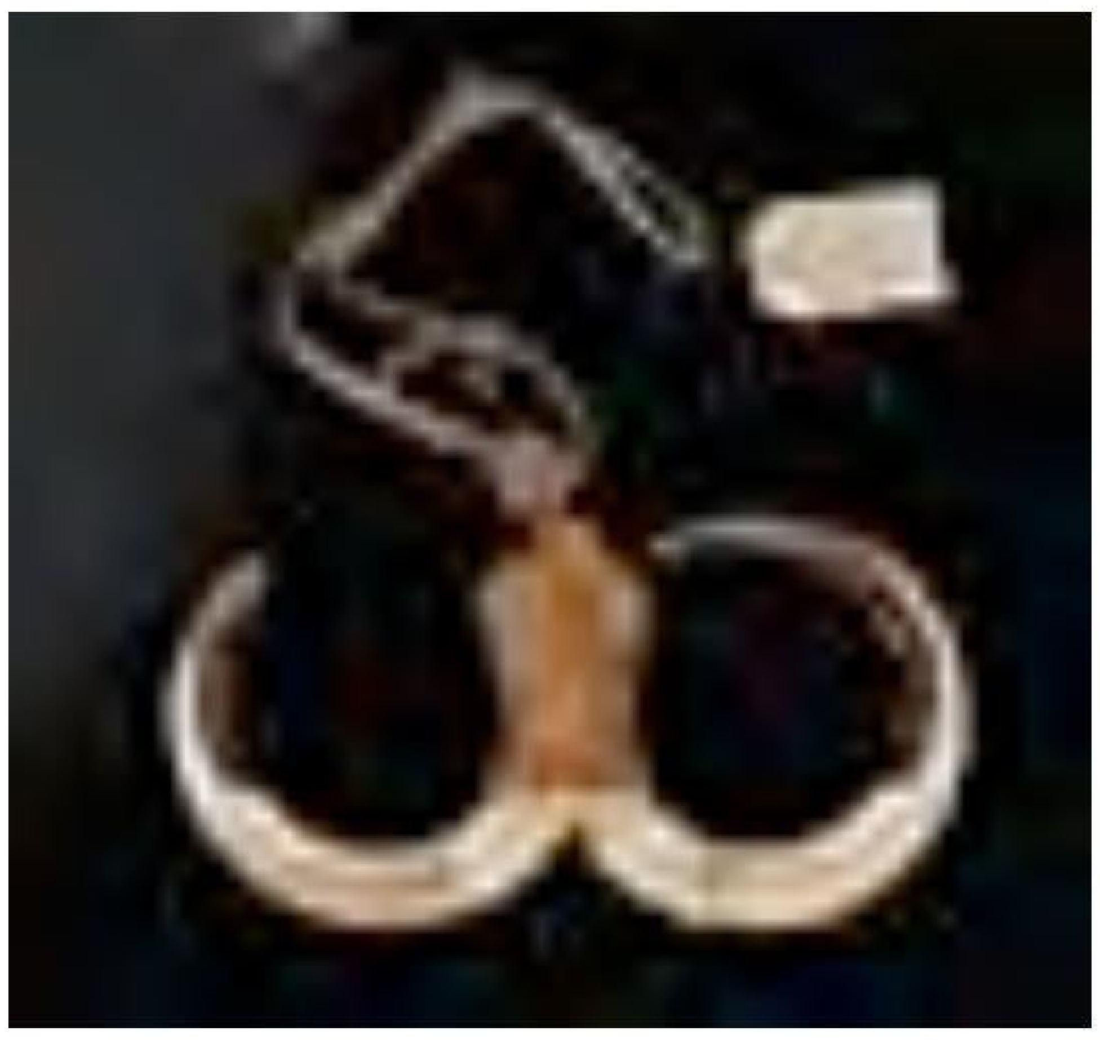
New Britain throwing club
</td>
</tr>
</table>

Comments	1. The inscription on the club in white ink reading ‘S. Neu Pommern [S[outh] New Britain] B. Mencke’ is by a different, unidentified hand from that on the round label on the skull. 2. Loed comments that - some objects in the Heinrich collection had glued-on labels, others suspended ones, - the red number and green sticker on the club are from its sale at Parke-Bernet, New York in 1967
Owner of the artworks	Van Bussel; the skull is number Z 023.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6449/6450/6467) provided by Loed van Bussel
Document last worked on	16 July 2012

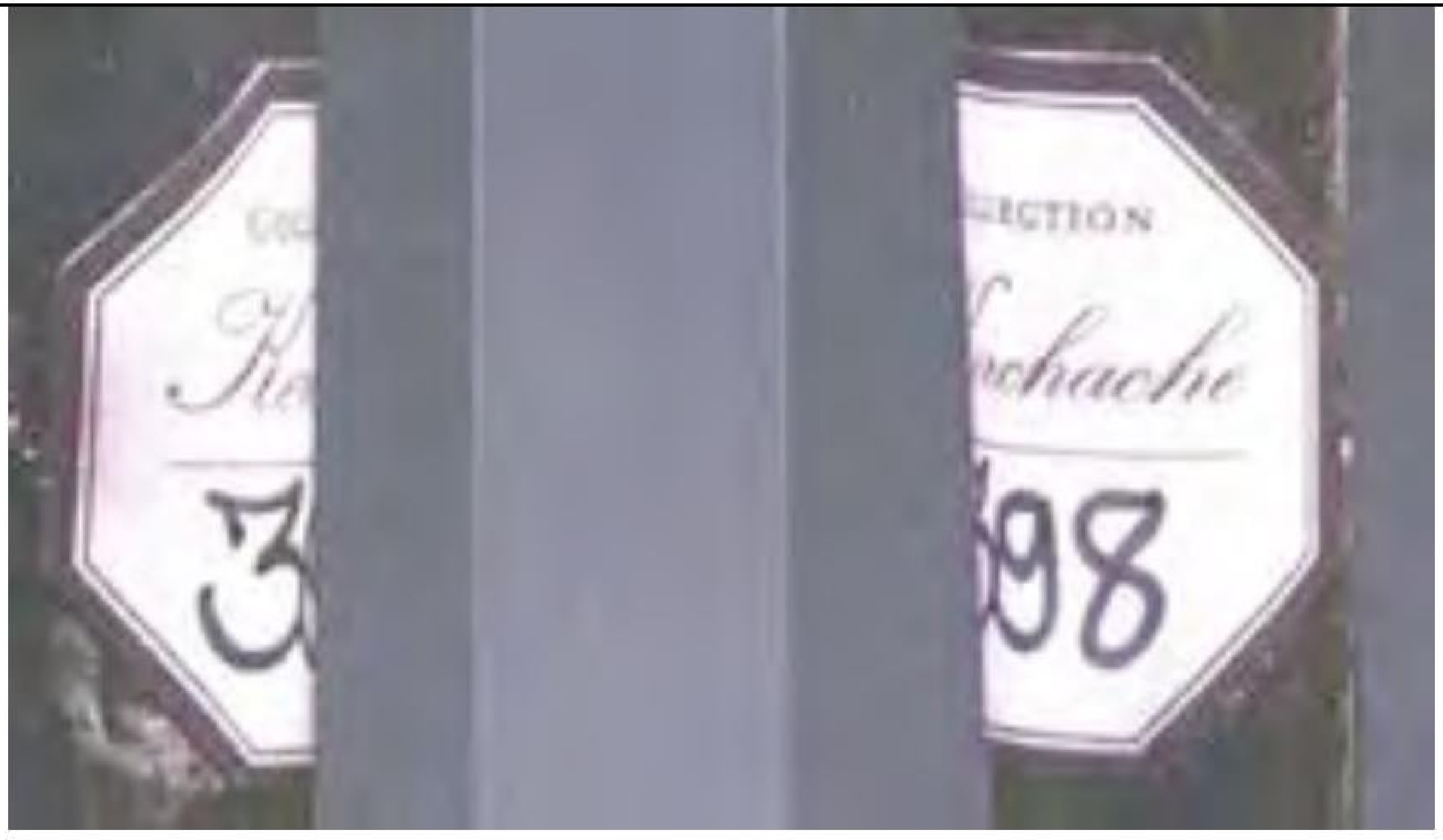
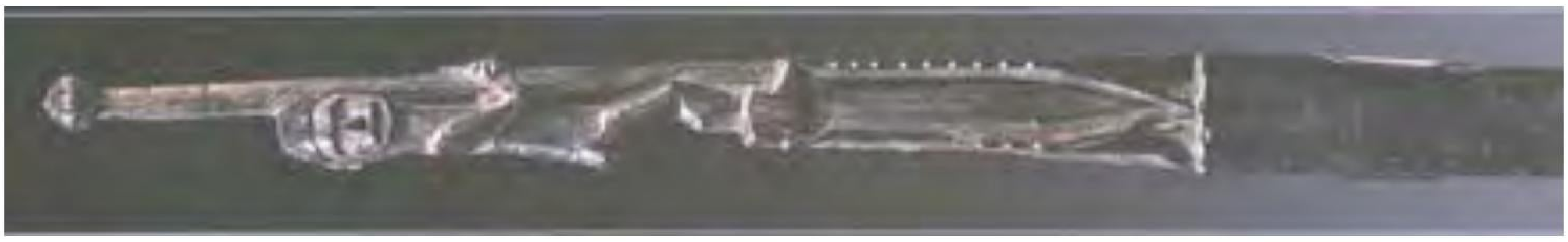
User of the inscription or label	William Holden Collection
Picture of the number or label	 94-77A The label on the Papuan Gulf figure  79-77A Label on an artwork exhibited by Visser

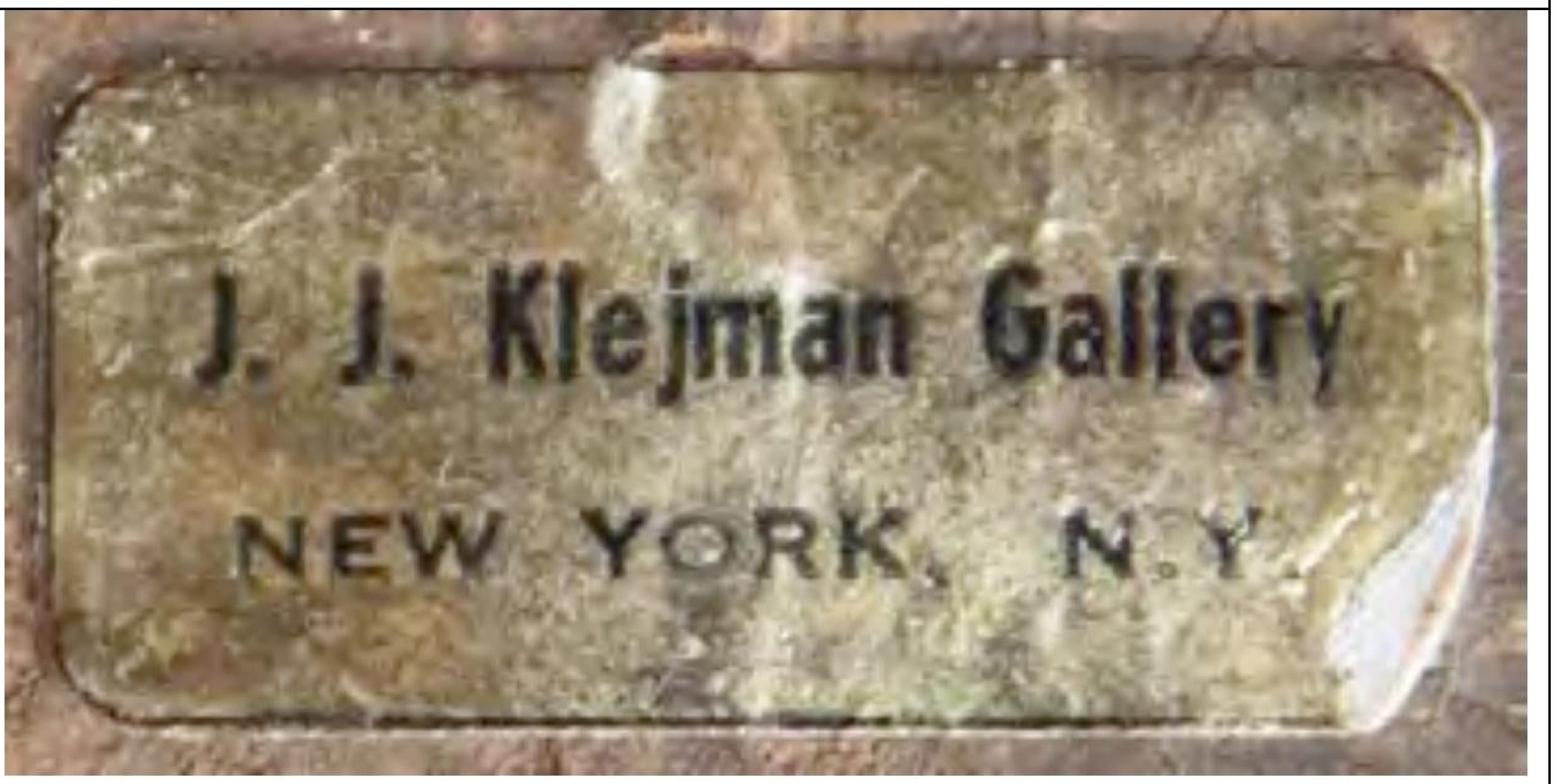
	Gallery in Paris in Sept. 2012
Object which carries the number or label	 Papuan Gulf Figure.
Comments	1. According to David Rosenthal (email Oct 4, 2012), the collection of the actor William Holden (1918-1981) was donated to the Palm Springs Art Museum in California shortly after his death. Rosenthal adds that the museum 'put it up for auction at Butterfield's in San Francisco, and the pieces appeared in several general sales (not specifically ethnographic) in the two or three years following his death'. 2. Rosenthal thinks that, most likely, the labels were added while the collection was at the museum. His attempts to obtain advice from the museum on this point produced no response. If the labels are those of the museum, then a more appropriate heading for the document would be Palm Springs Art Museum (William Holden Collection). 3. Visser Gallery, Brussels, displayed an artwork with the label inscribed '79 – 77A' shown above at Parcours des Mondes in Paris in Sept 2012
Owner of the artwork	The Papuan Gulf Figure: Galerie Meyer in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	3 Jan 2013

User of the inscription or label	B. L. Hornshaw (1881-1937) Collection, Sydney
Picture of the number or label	 Bead Armlets from Boram New Guinea Pres by H. A. H 17. 4. 30 Presumably the label is in B.L. Hornshaw's handwriting. The second-last line reads 'Pres[ented] by H.A.H'. I do not know who this was, perhaps a member of the Hornshaw family.  Boars Tusks from Boram New Guinea Pres by H. A H 30. 5. 30 Another label by the same hand.
Object which carries the number or label	

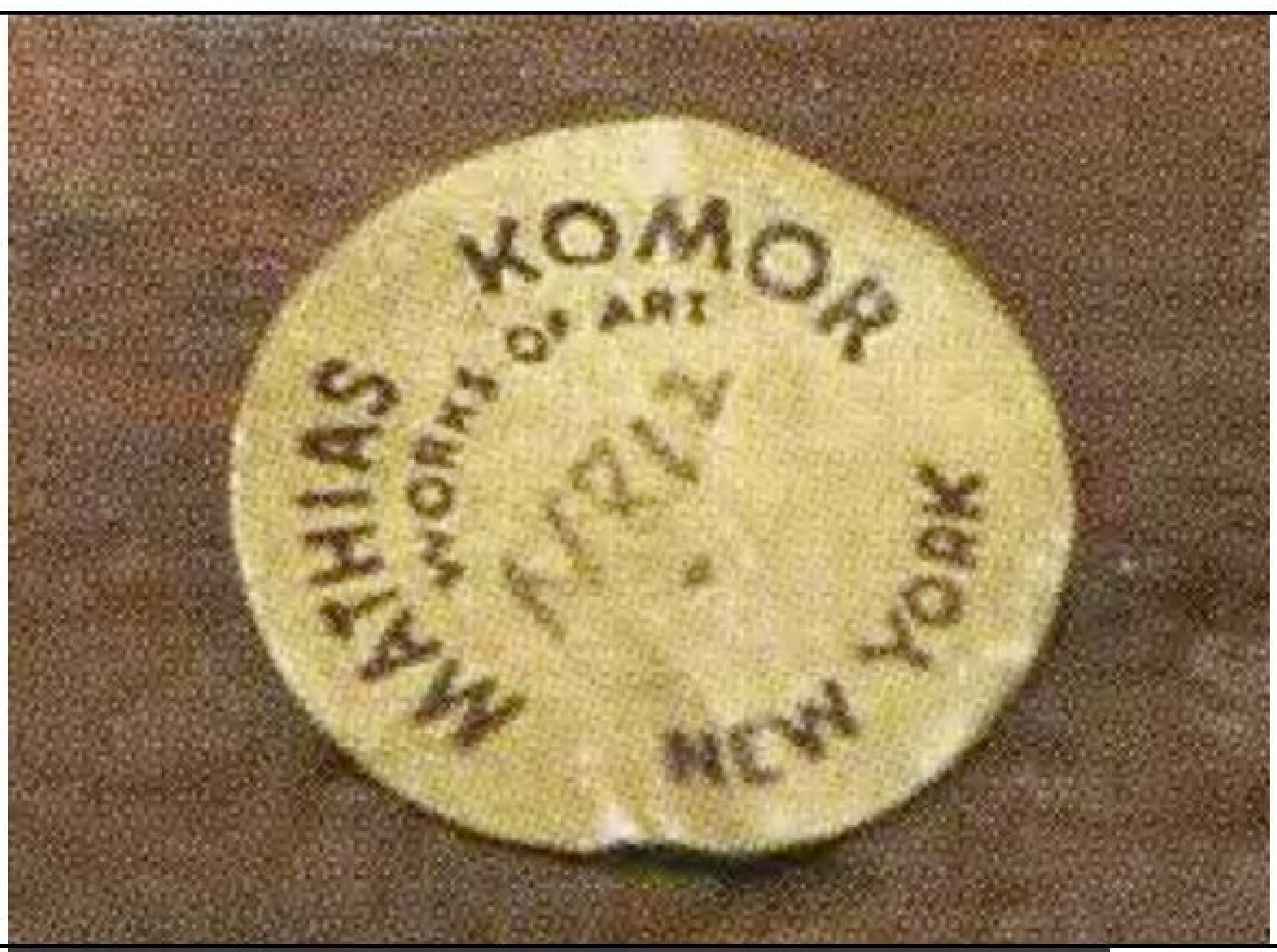
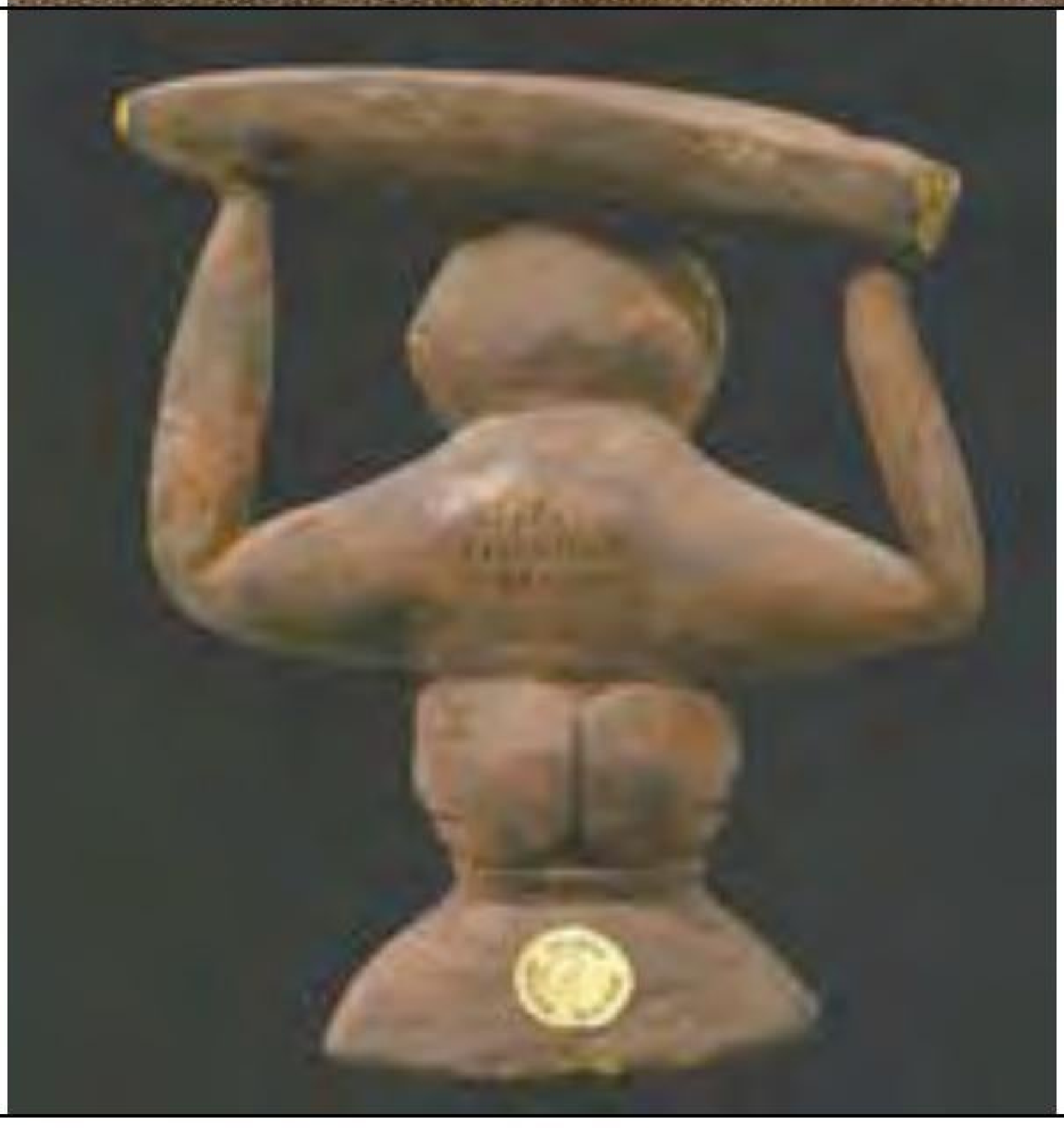
	The bead armlet mentioned in the first label shown above. Admiralty Islands.  The boars' tusks mentioned in the second label shown above. Admiralty Islands.
Comments	The photographs of the labels and objects are used by permission of Theodore Bruce Auctioneers (Vicki's email 1/6/14).
Owner of the artwork	Offered for sale by Theodore Bruce Auctioneers in Sydney on 26. July 2014, Lot 90 (which included the armlet) and Lot 94 (which included the boars' tusks).
History of the Collection using the number or label	According to the Theodore Bruce auction catalogue for 26. July 2014, B.L. Hornsahw was an avid collector of Oceanic artworks and artefacts. After his death in 1937 his collection passed to his son R.L. Hornshaw (1903-1986) who added to the collection. According to the catalogue, most of the Hornshaw collection was assembled between 1920 and 1937.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Theodore Bruce Auctioneers.
Document last worked on	1 April 2015

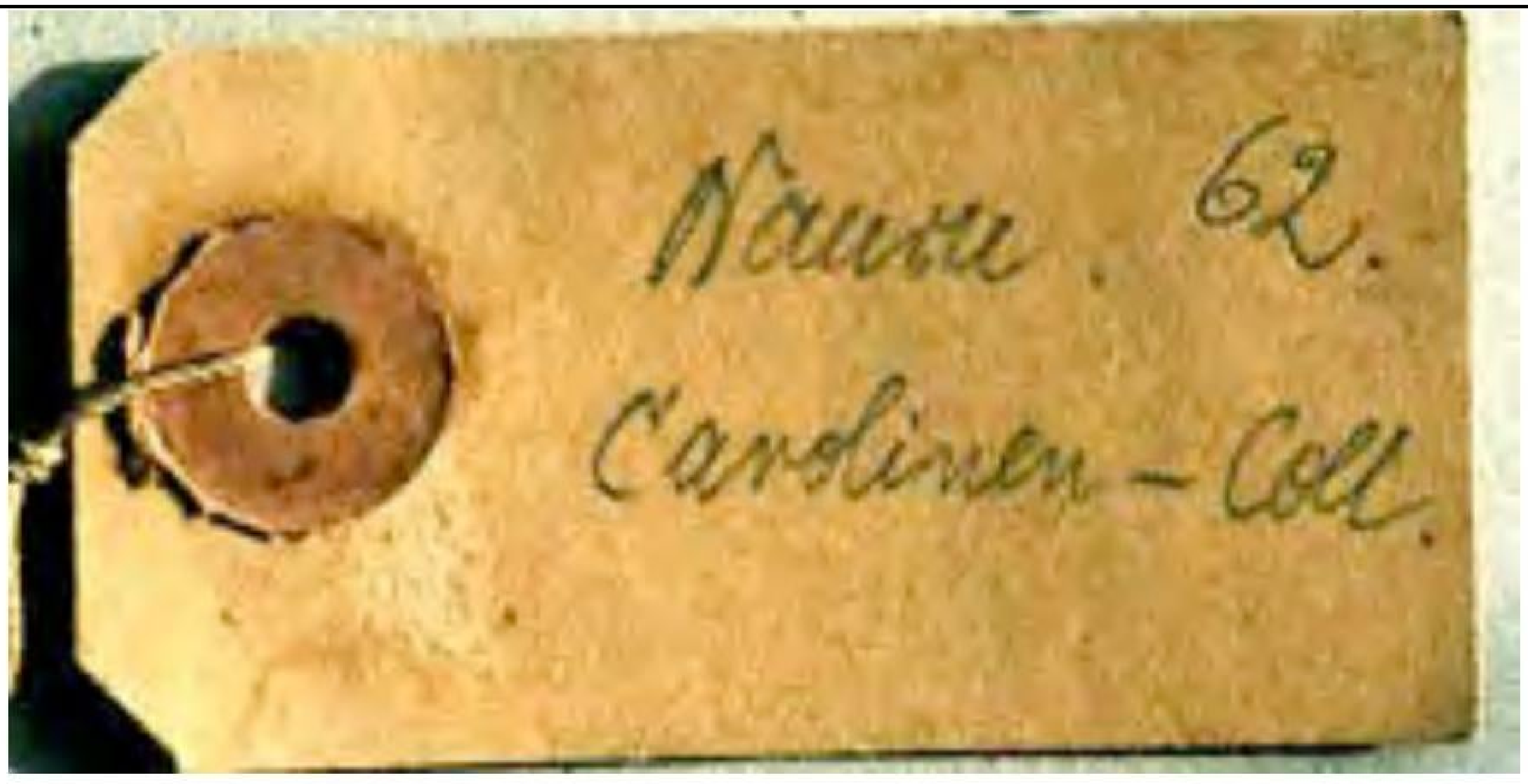
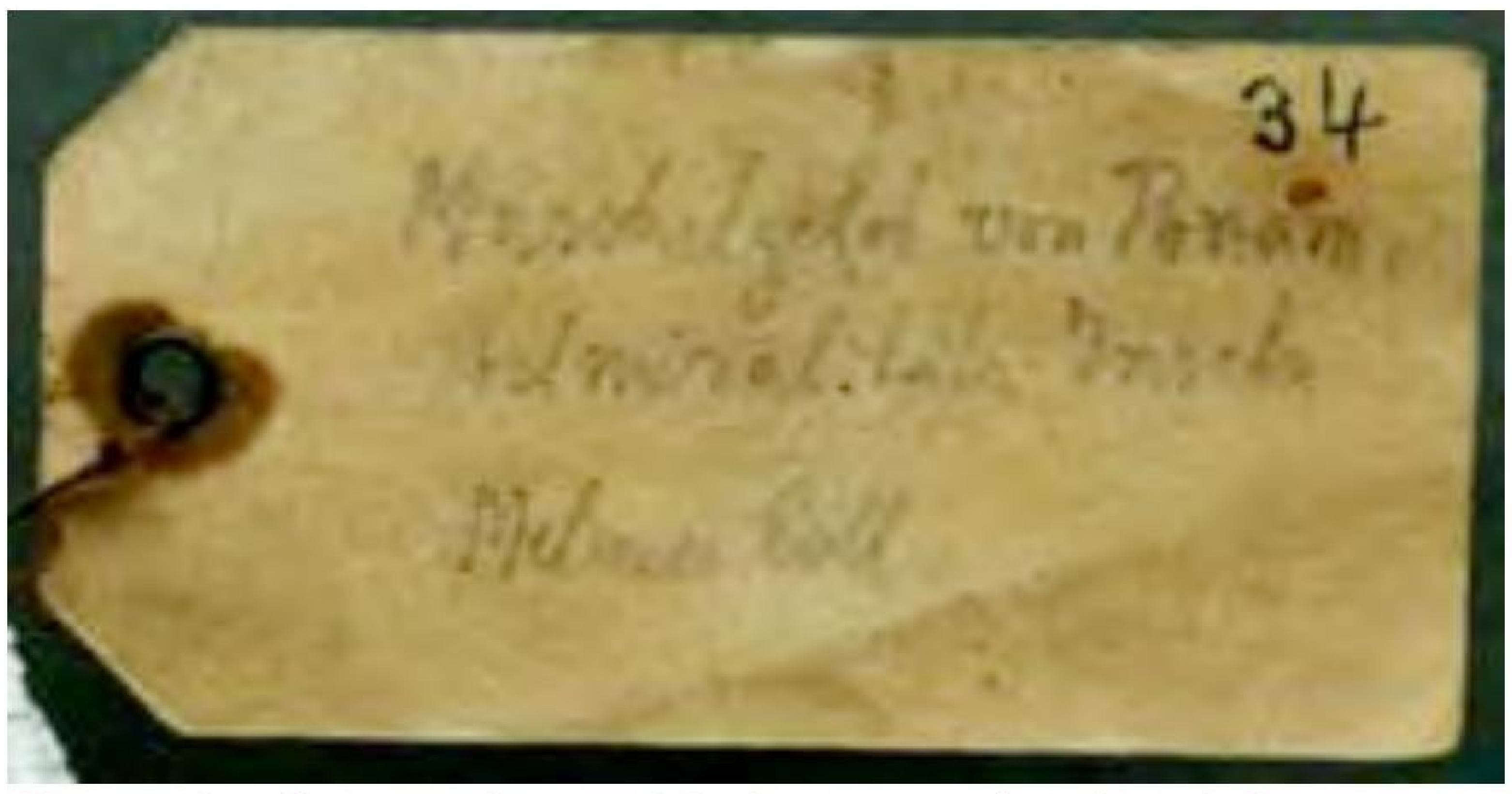
User of the inscription or label	**Jacques Kerchache (1942-2001), France.** He was a dealer and also a collector of and writer on tribal art. The entry on him in

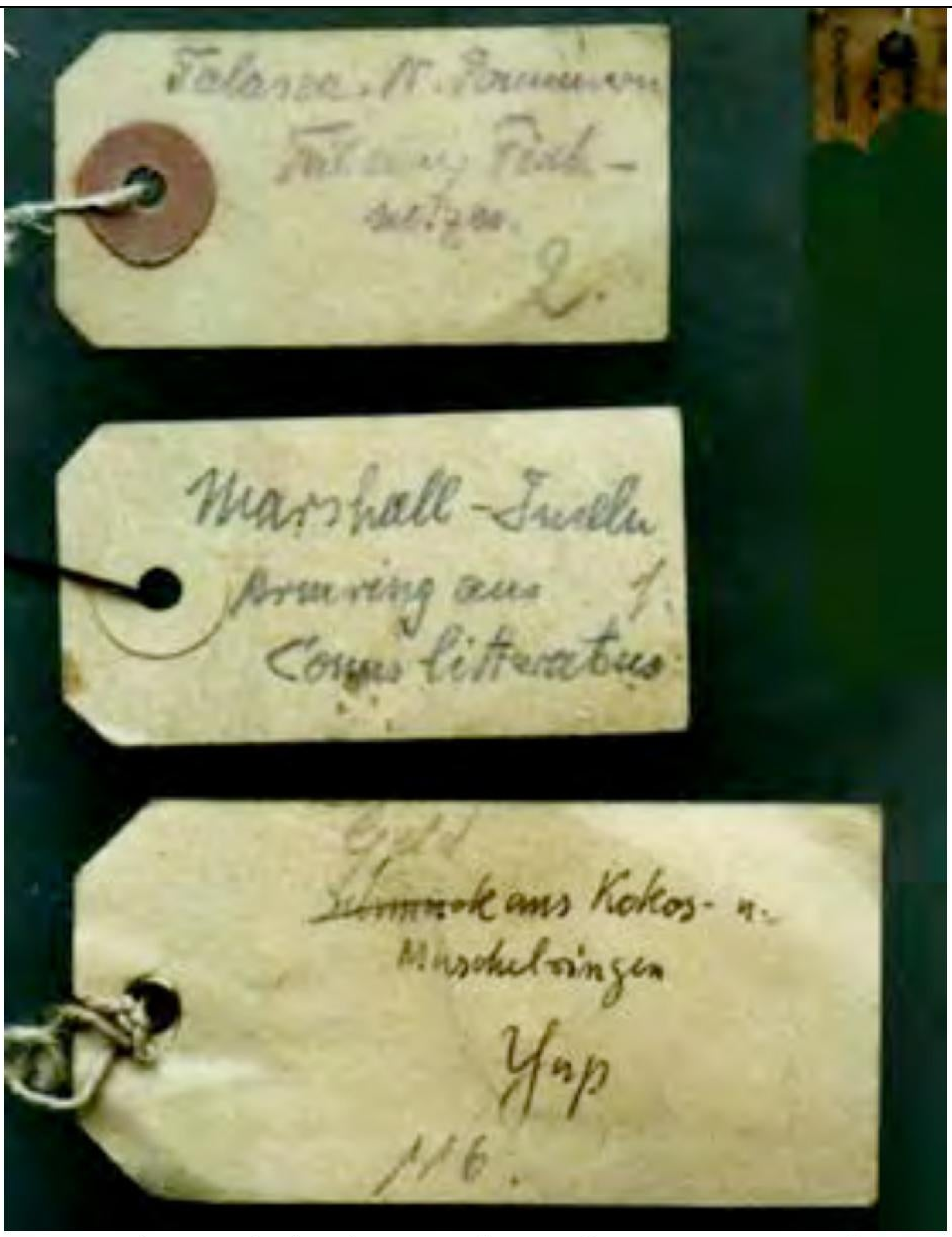
<table>
<tr><td></td><td>Wikipédia provides further information.</td></tr>
<tr><td>Picture of the number or label</td><td>
The label reads ‘Collection Kerchache 398’ (photograph after Meyer 2012, item 22). The label was applied, not by Kerchache, but by the auction house Pierre Bergé for a sale in 2010. The number 398 was the lot number in this sale (Anonymous Collector 1, email July 25, 2012, and Anthony JP Meyer, email July 26, 2012).</td></tr>
<tr><td colspan="2">Object which carries the number

Lime spatula from the Admiralty islands (after Meyer 2012, item 22).</td></tr>
<tr><td>Comments</td><td>The collector mentioned above and Meyer have two objects each from Kerchache’s collection without labels or inscriptions.</td></tr>
<tr><td>Owner of the artwork</td><td>Galerie Meyer in 2012</td></tr>
<tr><td>History of the Collection using the number or label</td><td></td></tr>
<tr><td>Research questions</td><td></td></tr>
<tr><td>For further information see</td><td></td></tr>
<tr><td>Document prepared by</td><td>Harry Beran</td></tr>
<tr><td>Document last worked on</td><td>26 July 2012</td></tr>
</table>

User of the inscription or label	John J. Klejman Gallery New York
Picture of the number or label	 J. J. Klejman Gallery NEW YORK, N.Y.
Object which carries the number or label	The label was on an African sculpture whose photograph I don’t have.
Comments	
Owner of the artwork	I don’t know who the present owner of the sculpture is which carries the above label.
History of the Collection using the number or label	Klejman was a well-known dealer and owner of the J.J. Klejman Gallery, New York, for many years. He retired in the 1980s and died in 1995 (cf. online version of the African art archive). He sold African and Oceanic artworks.
Research questions	I would like to hear from someone who has an Oceanic artwork with a Klejman label for inclusion in this document. You can email me at <hberan@btinternet.com>
For further information see	
Document prepared by	Harry Beran with a photograph of the above label from Anthony JP Meyer
Document last worked	19 Dec. 2014

on	

User of the inscription or label	MATHIAS KOMOR, New York
Picture of the label	
Object which carries the number	
Comments	
Owner of the artwork	Galerie Meyer in 2004
History of the Collection using the inscription	
Research questions	Mathias Komor had a gallery at 19E 71 Street off Madison Avenue, New York (Loed van Bussel, email April 10th, 2012).
For further information see	Meyer (2004: 30-31)
Document prepared by	Harry Beran (photographs after Meyer (2004: 30-31, reproduced courtesy Anthony JP Meyer).
Document last worked on	22 May 2012

User of the inscription or label	**Julius Konietzko (1886-1952) Collection, Hamburg.**
Picture of the number or label	 Nauru. 62. Carolinen-Coll. 1. Label reading ’62. Nauru Carolinen – Coll.’  34 Muschelgeld von Panam Admiralitäts-Inseln Melanes Coll 2. Label reading ’34 Muschelgeld von Panam Admiralitäts-Inseln Melanes Coll’ (‘34 Shell money from Panan Admiralty Islands Melanes[ian] Coll[ection]’).

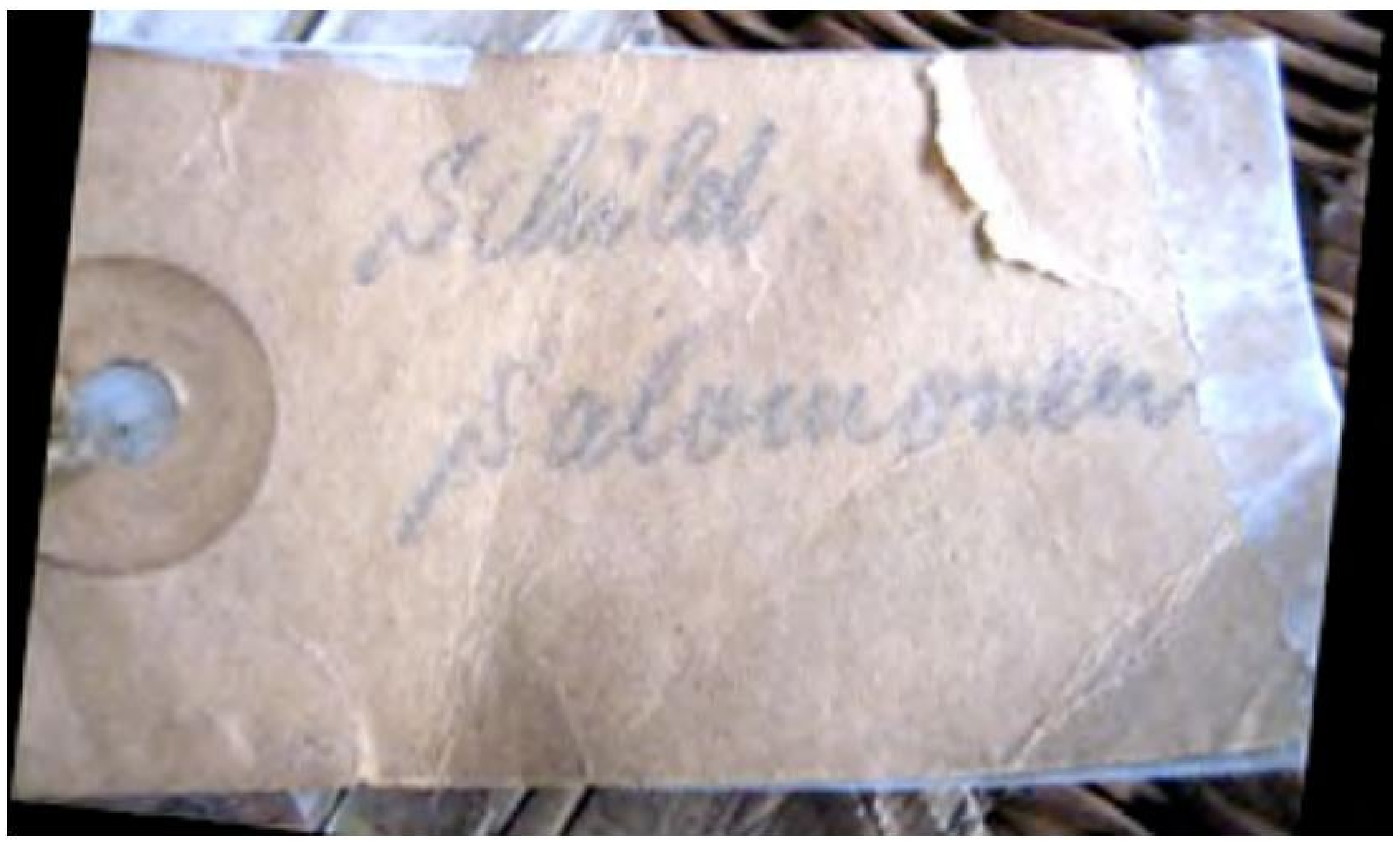


Talasea. N. Pommern
Teil eines Fisch-
netzes.
2.

Marshall-Inseln
Armring aus 1.
Conus litteratus.

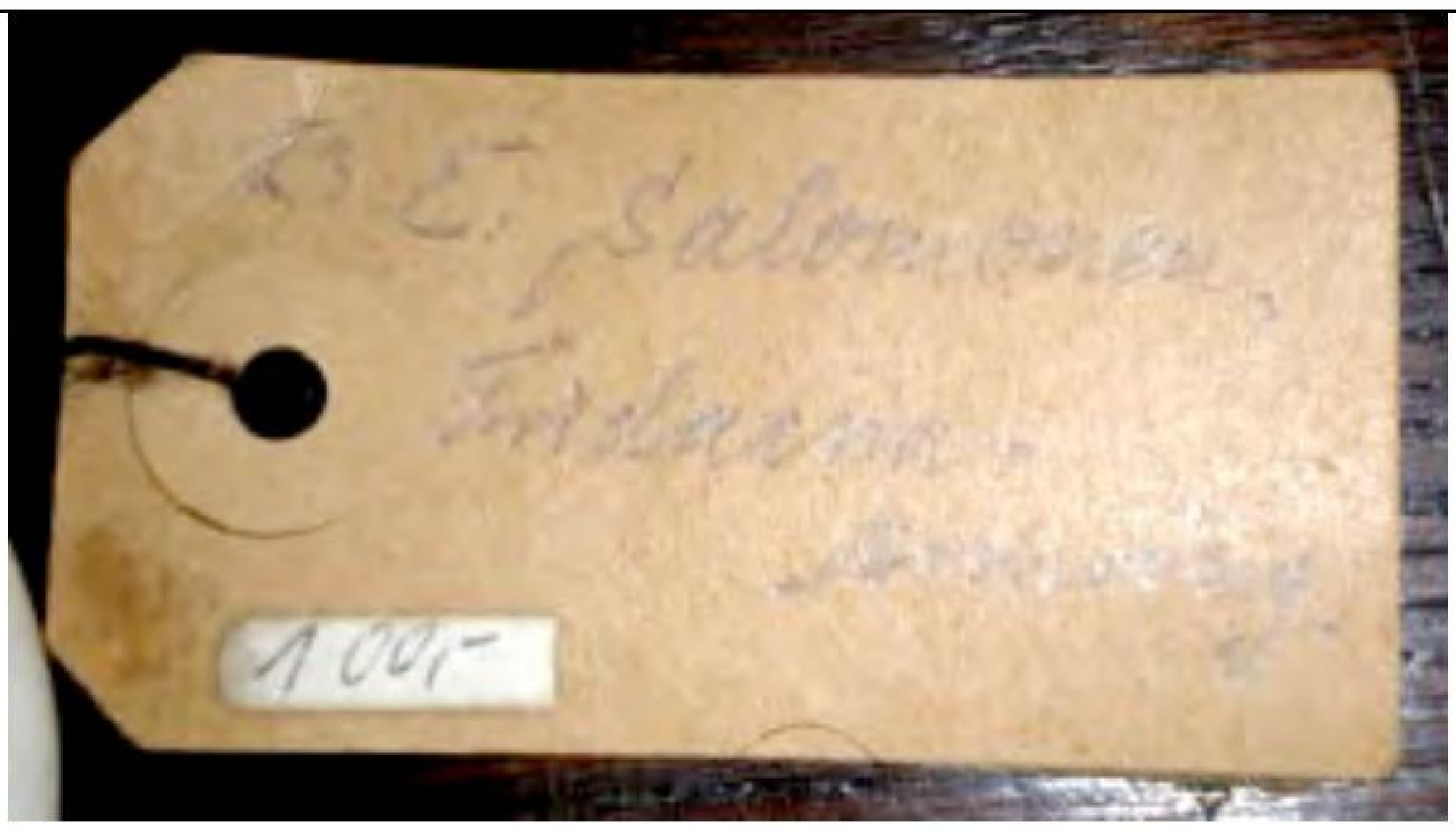
Geld
~~Schmuck~~ aus Kokos- u.
Muschelringen
Yap
116.

3-5. Three labels reading from top to bottom
- ‘Talasia. N. Pommern Teil ?eines Fischnetzes. 2.’ (‘Talasia N[ew] Britain part of a fishing net. 2.’)
- ‘Marshall-Inseln Armring aus Conus litteratus 1.’
- ‘Geld aus Kokos- u. Muschelringen Yap 116.’ (‘Money consisting of coconut- and shellrings Yap 116.’)



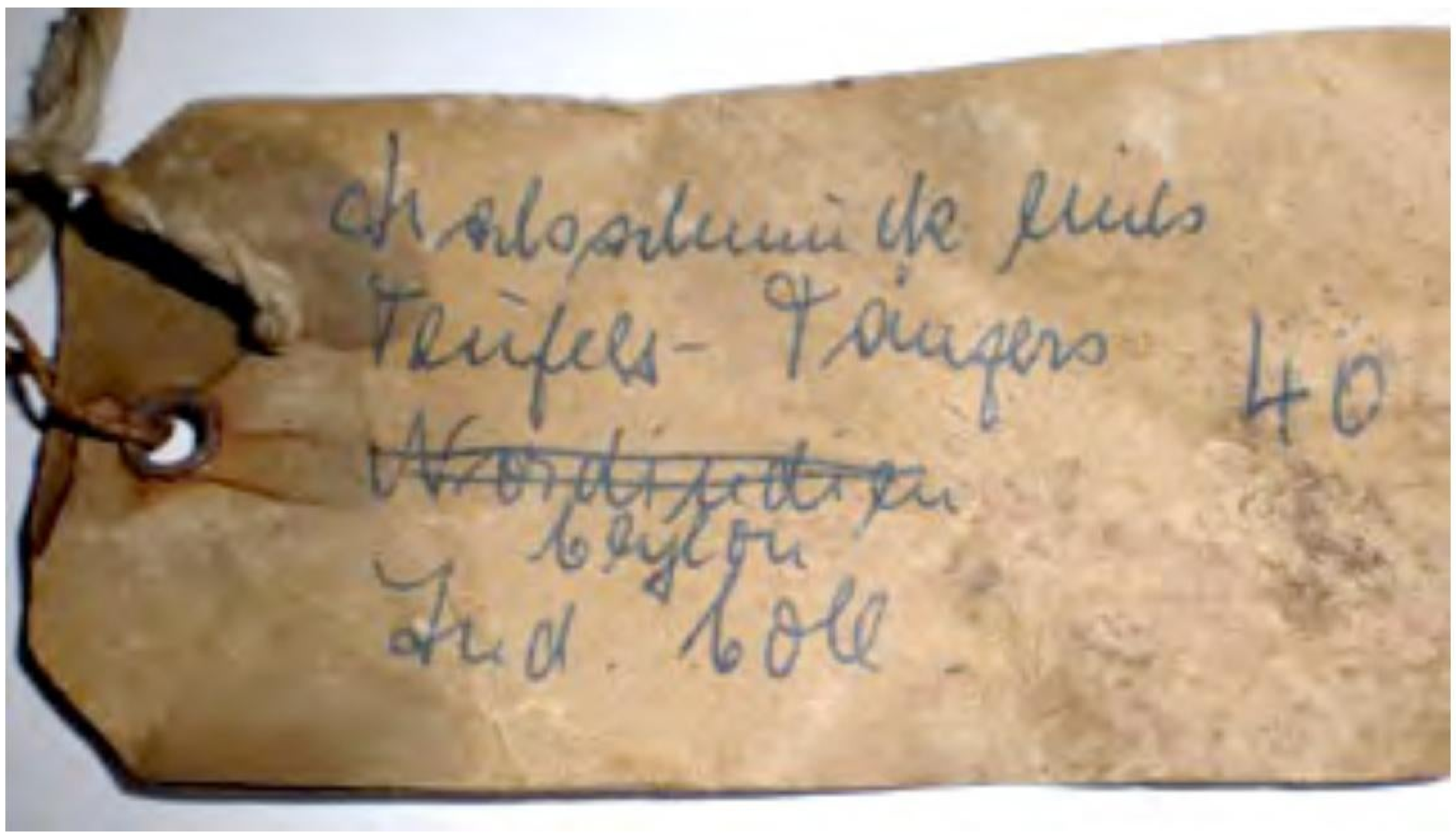
Schild
Salomonen

6. The label reads ‘Schild Salomonen’ (Shield Solomons)



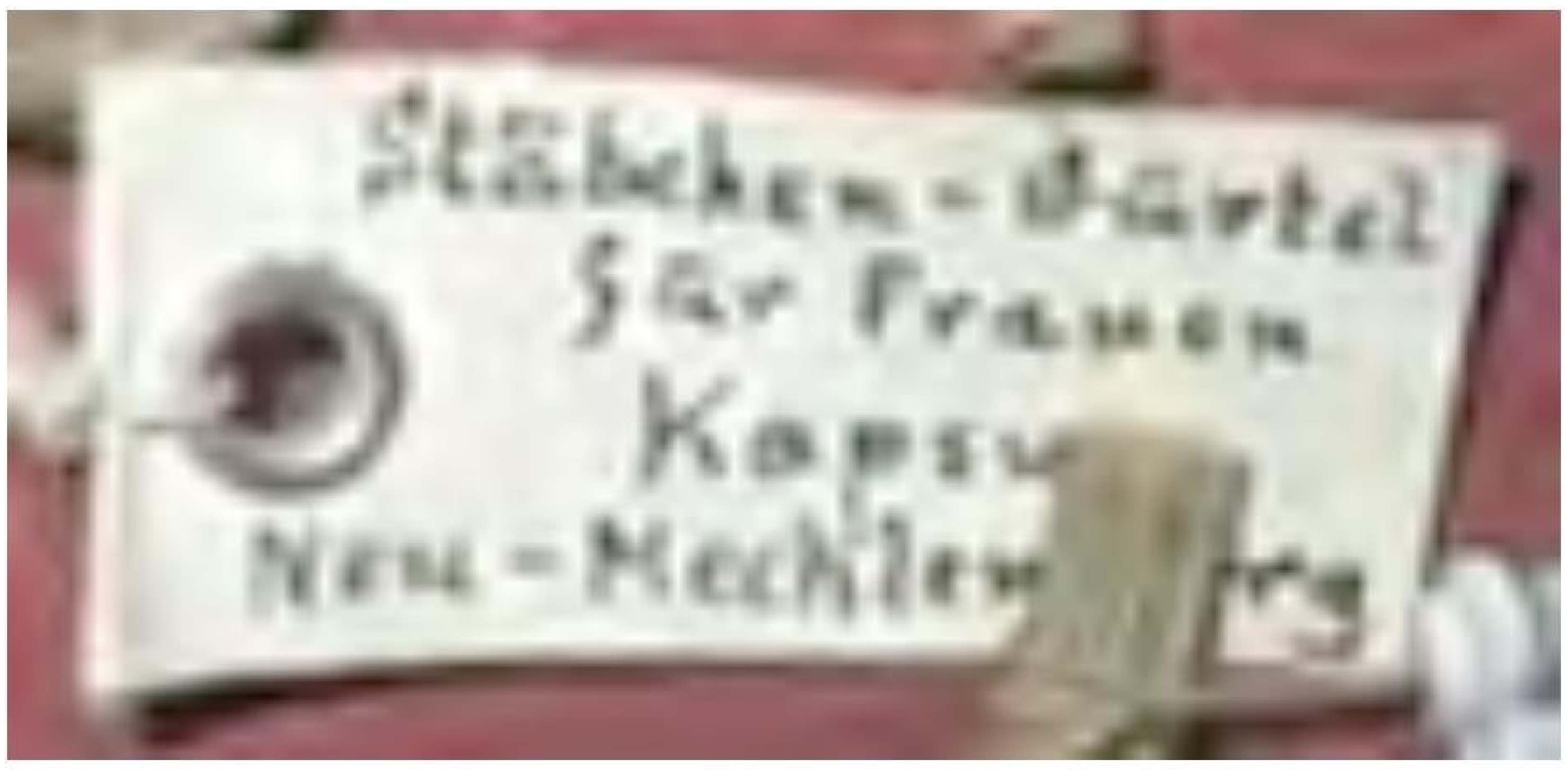
[illegible]3 E. Salomonen
Tridacna
[illegible]
1 00,-

7. The Label reads '[illegible letter]3 E.Salomonen Tridacna [illegible] 100 [mark]'. ([Illegible letter]3 E[ast] Solomons Tridacna [illegible] 100 [Mark]'.)



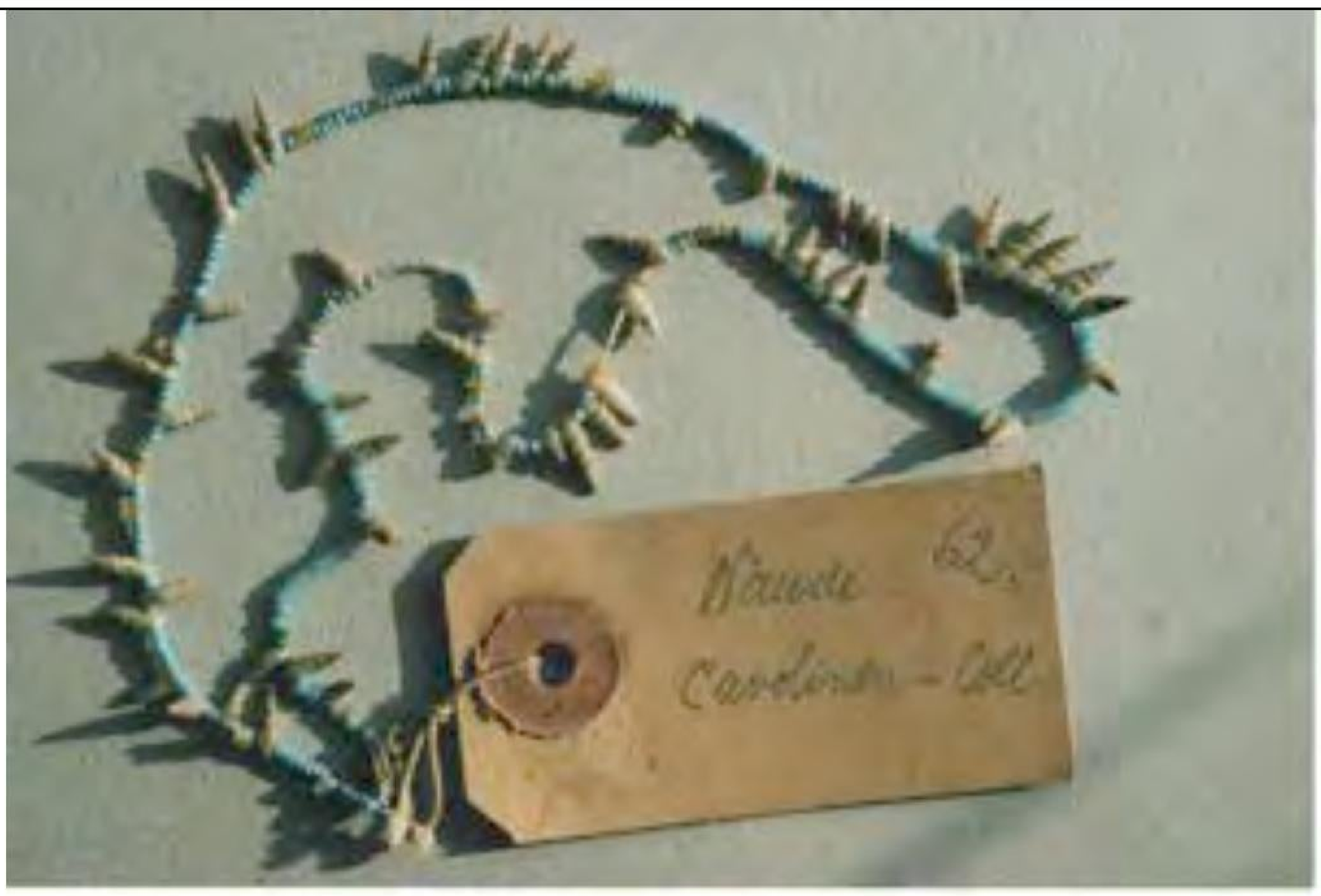
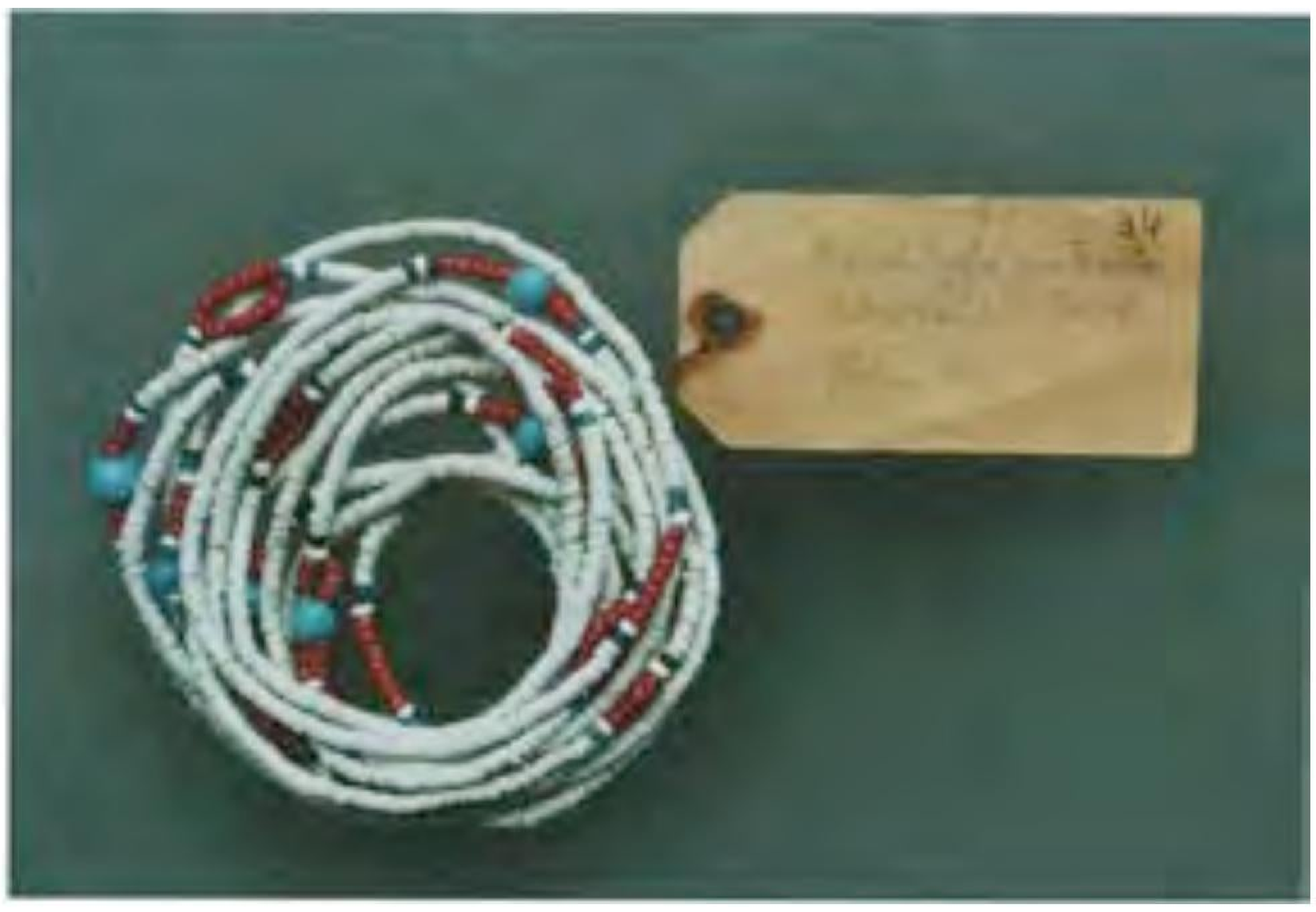
Halsschmuck eines
Teufels-Tängers 40
~~Nordindien~~
Ceylon
Ind. Coll

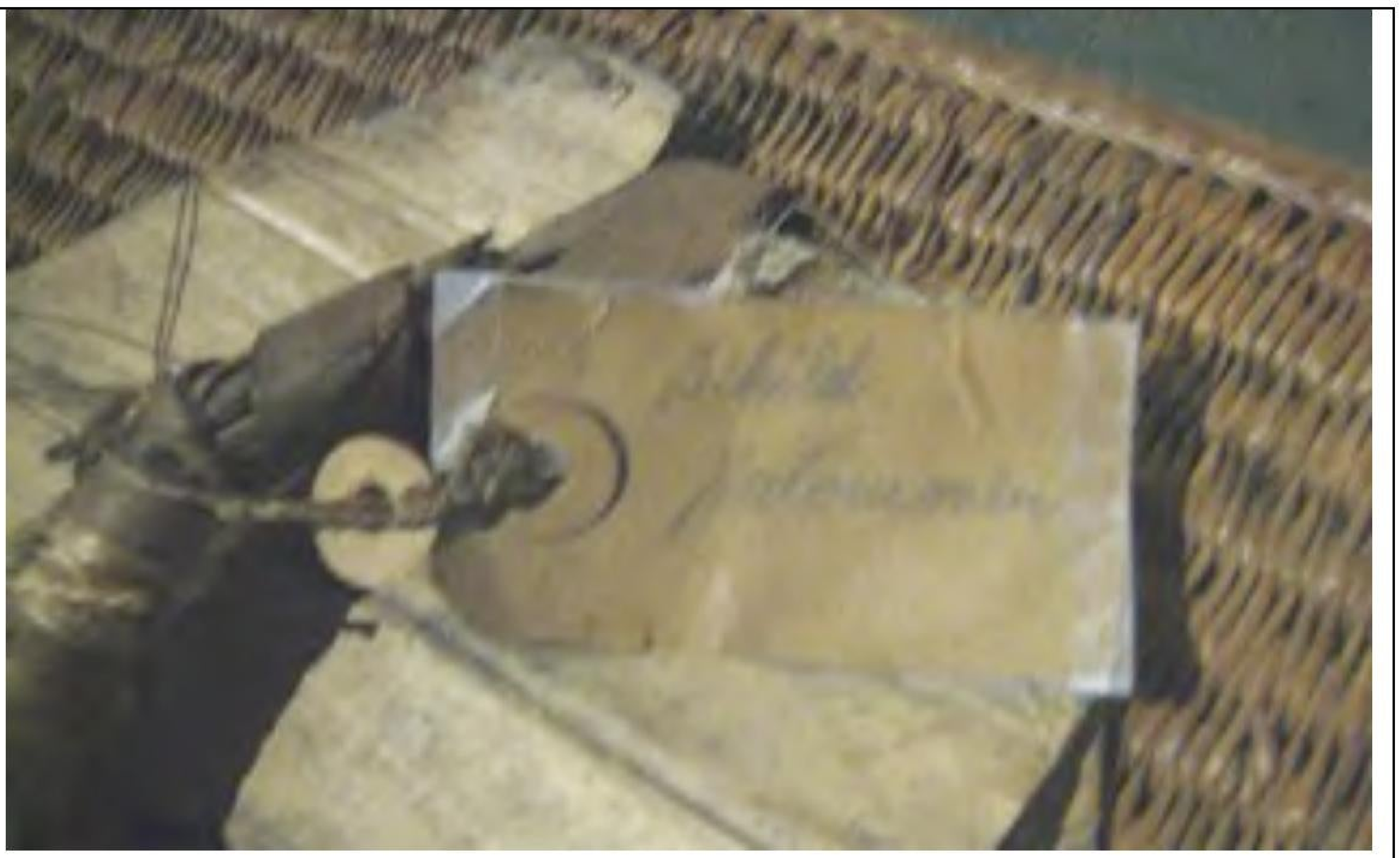
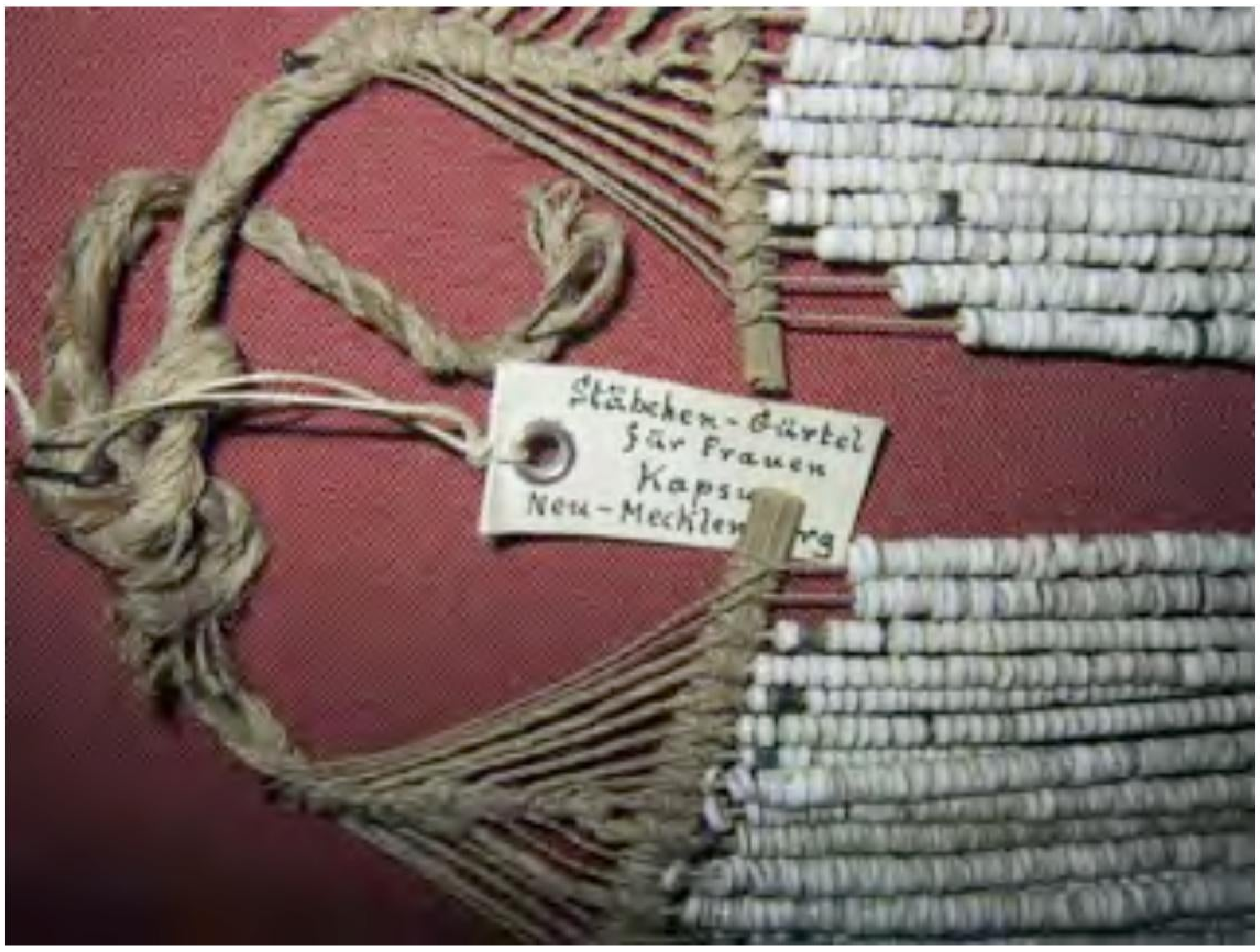
8. The label reads 'Halsschmuck eines Teufels-Tånzers ~~Nordindien~~ Ceylon ?Ind. Coll.. 40' ('Necklace of a devil-dancer ~~North India~~ Ceylon ?Ind. Coll. 40'.)



Stäbchen-Gürtel
für Frauen
Kapsu
Neu-Mecklen rg

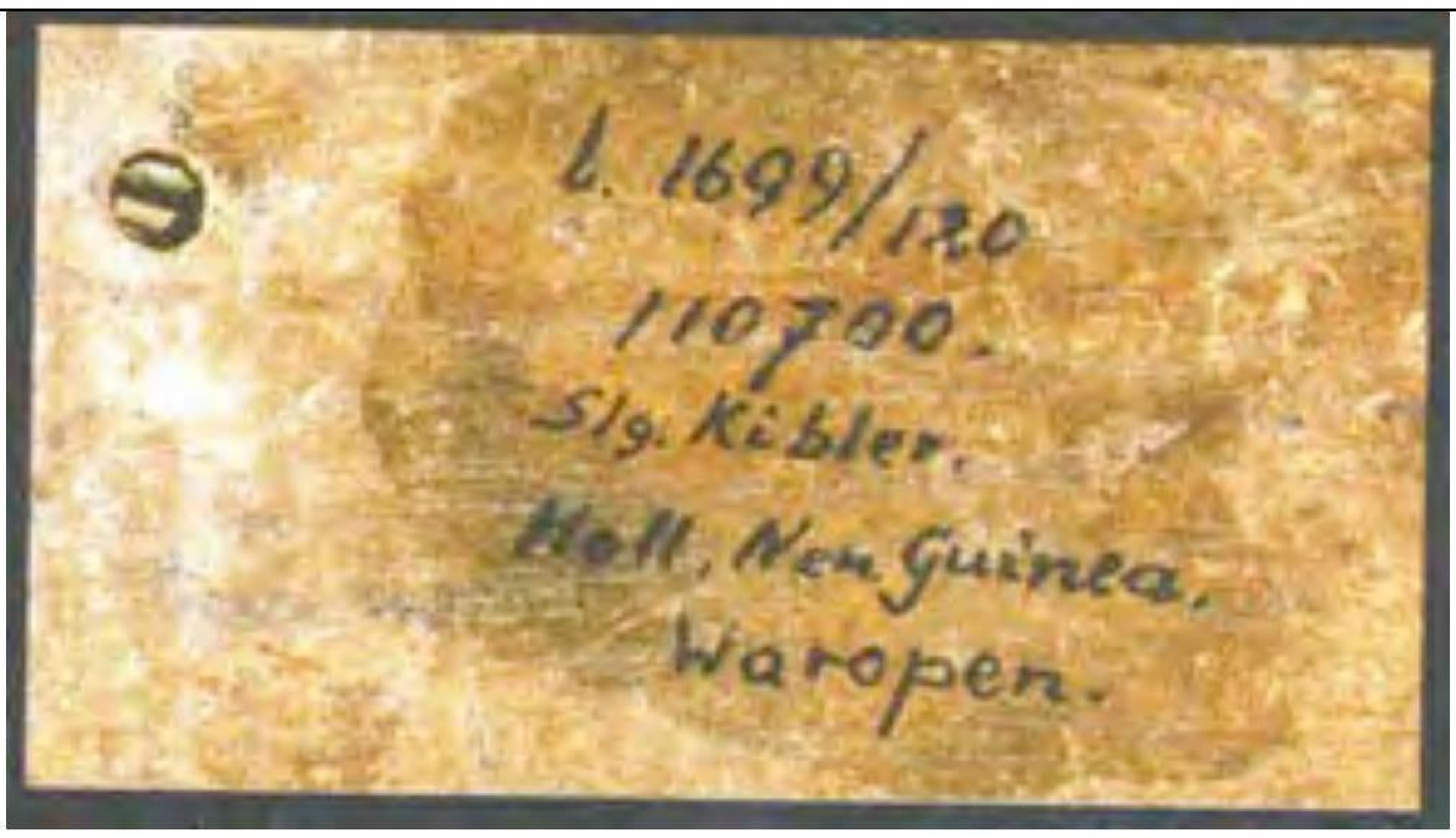
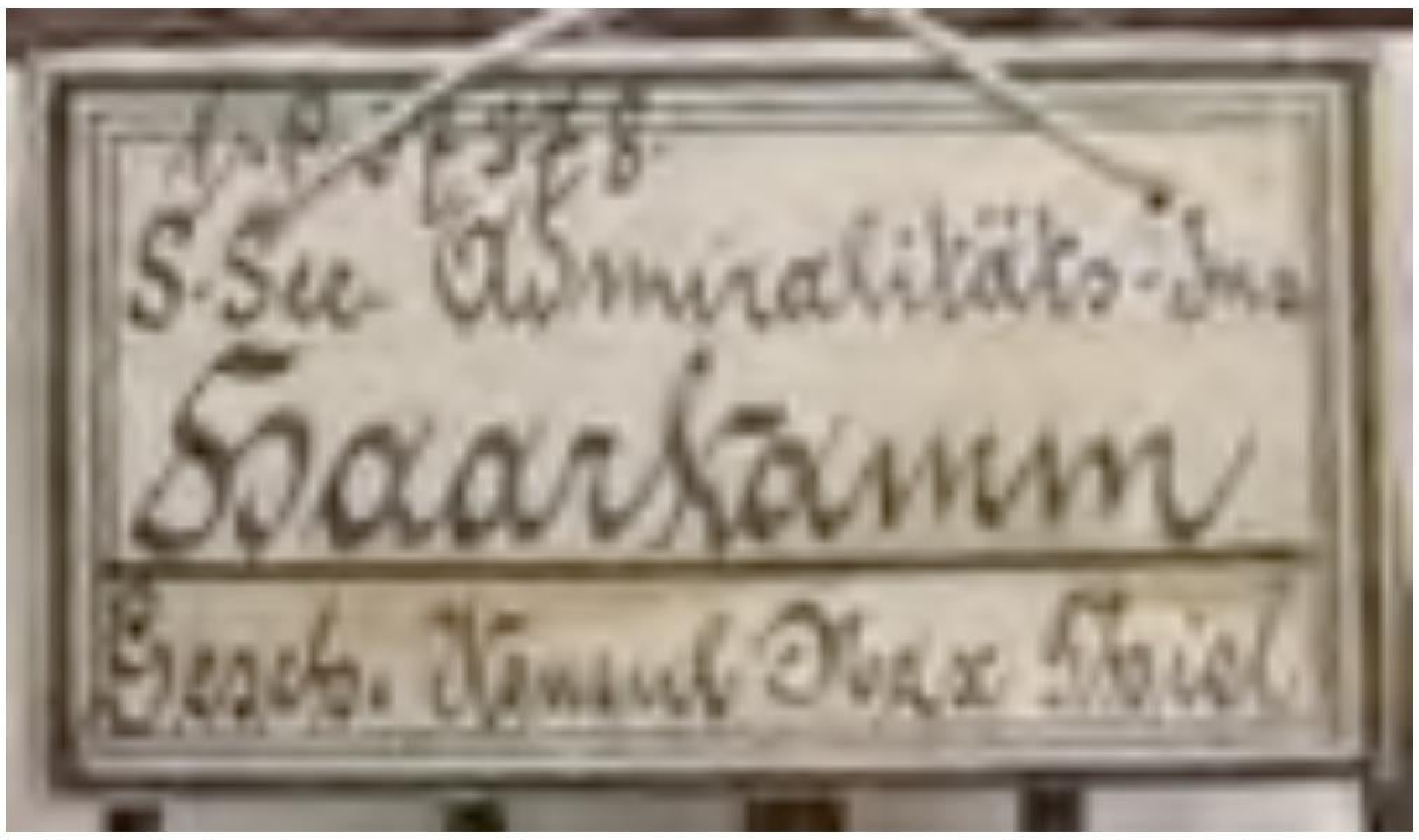
9. The label reads (in translation) Rod-belt for women . . . New Ireland.

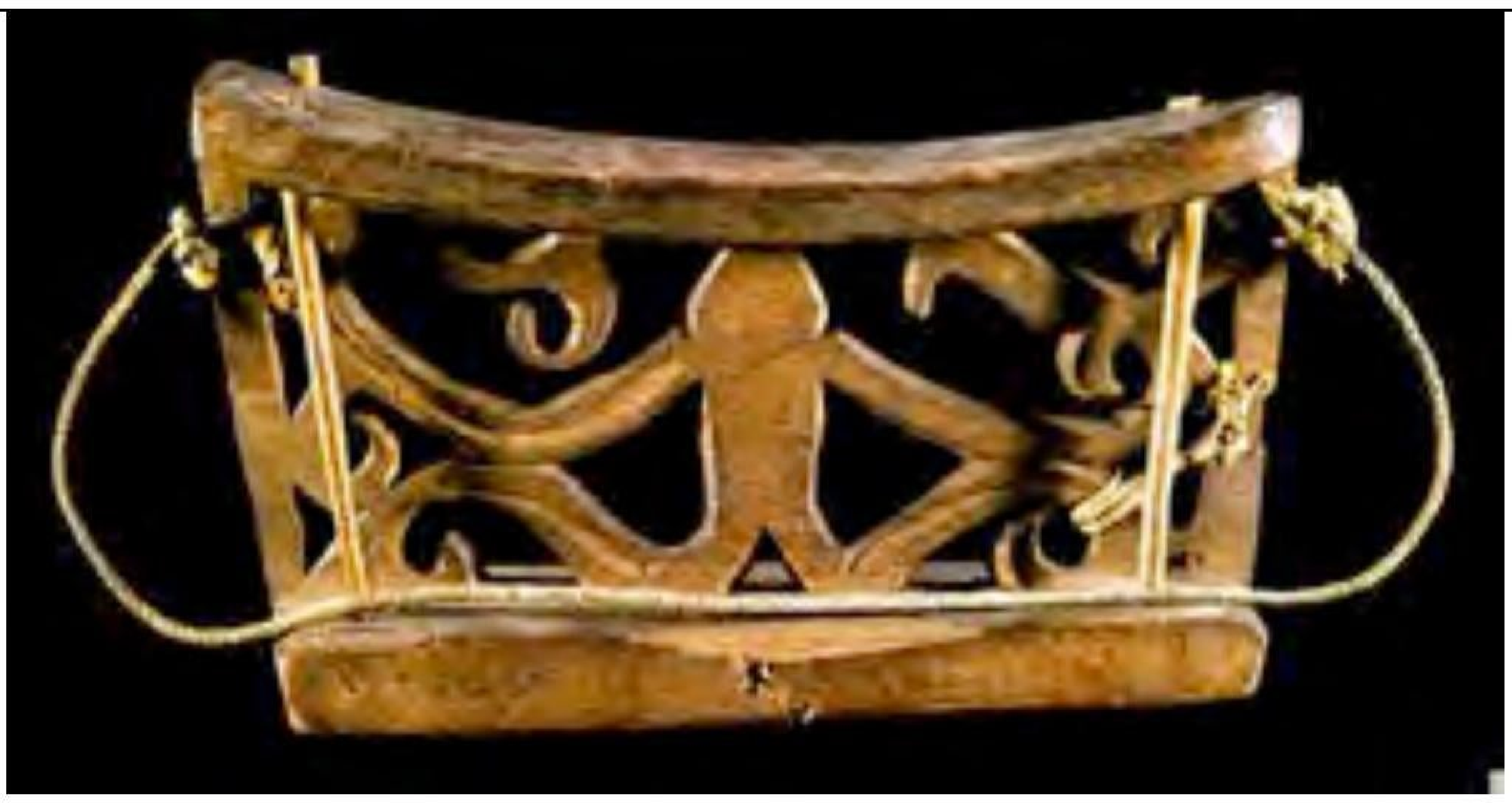
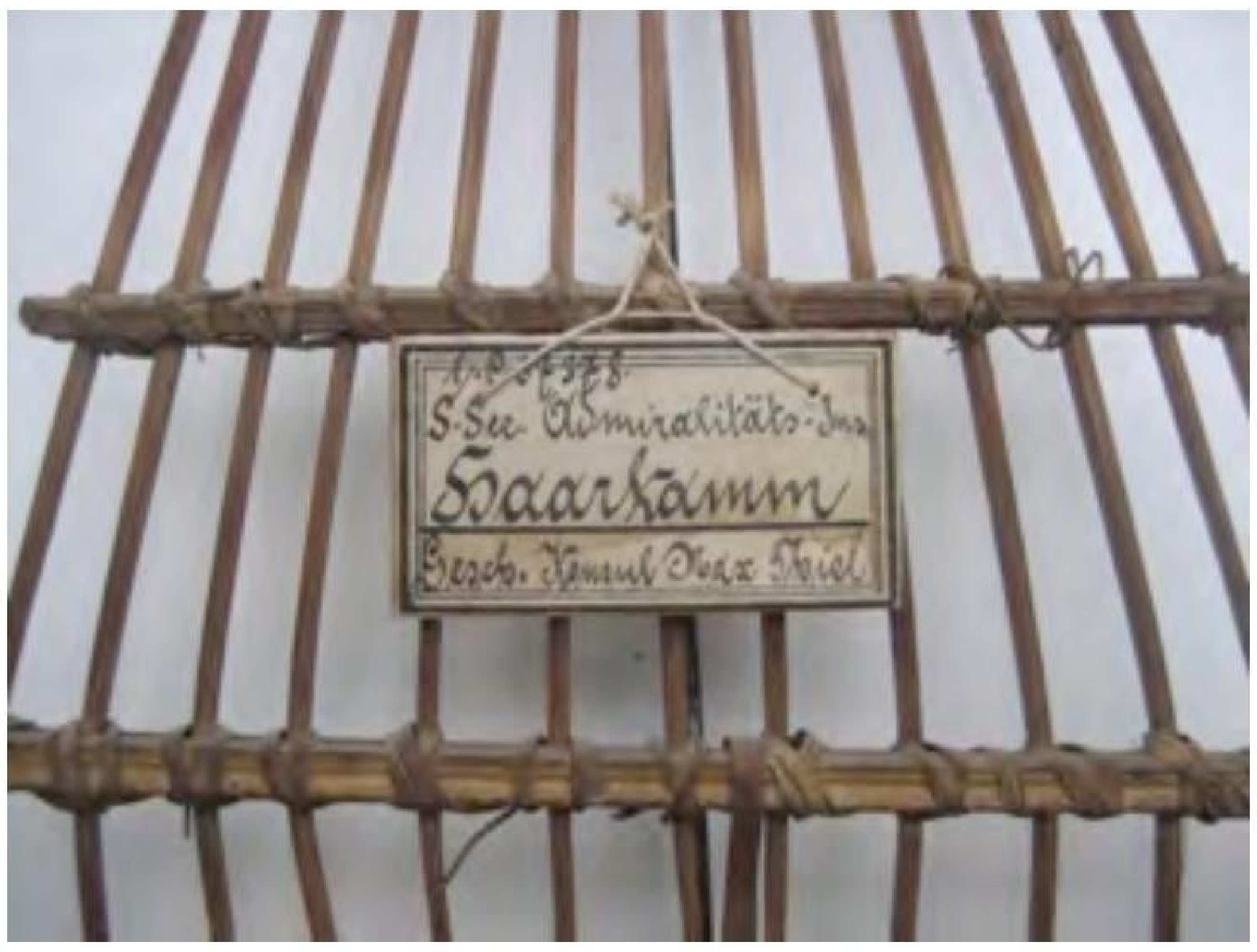
Object which carries the number or label	 Nauru 62. Carolinen-Coll 1. The Nauru necklace to which labwl 1 is attached.  2. The Admiralty Islands shell money to which the second label is attached. 3-5. I do not have images of the objects to which these labels are attached.

	 6. Photograph of part of the shield from the Solomon Islands to which the sixth label shown above is attached. 7. and 8. The whereabouts of the objects to which the seventh and eigths labels were once attached is not known.  9. Photograph of part of the belt from New Ireland to which the ninth label is attached. Loed van Bussel (email April 23rd, 2012) comments that it is probably from the Caroline Islands.
Comments	1. **The Brown labels.** Klaus Maaz advises that the labels numbered 1 – 5 are from the Julius Konietzko Collection. Loed van Bussel writes that the Solomon Islands shield to which the sixth label is attached shield is from the Julius Konietzo

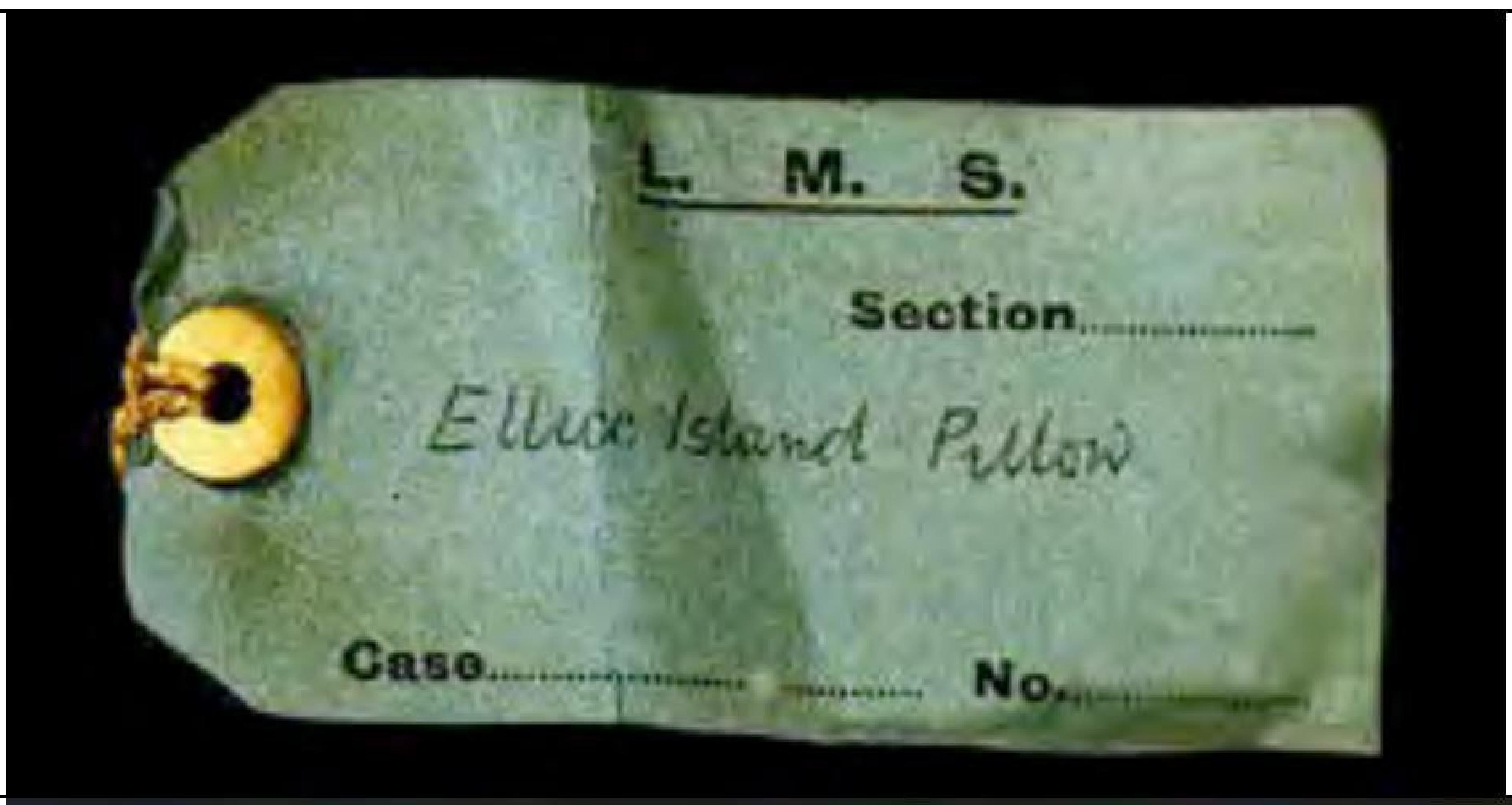
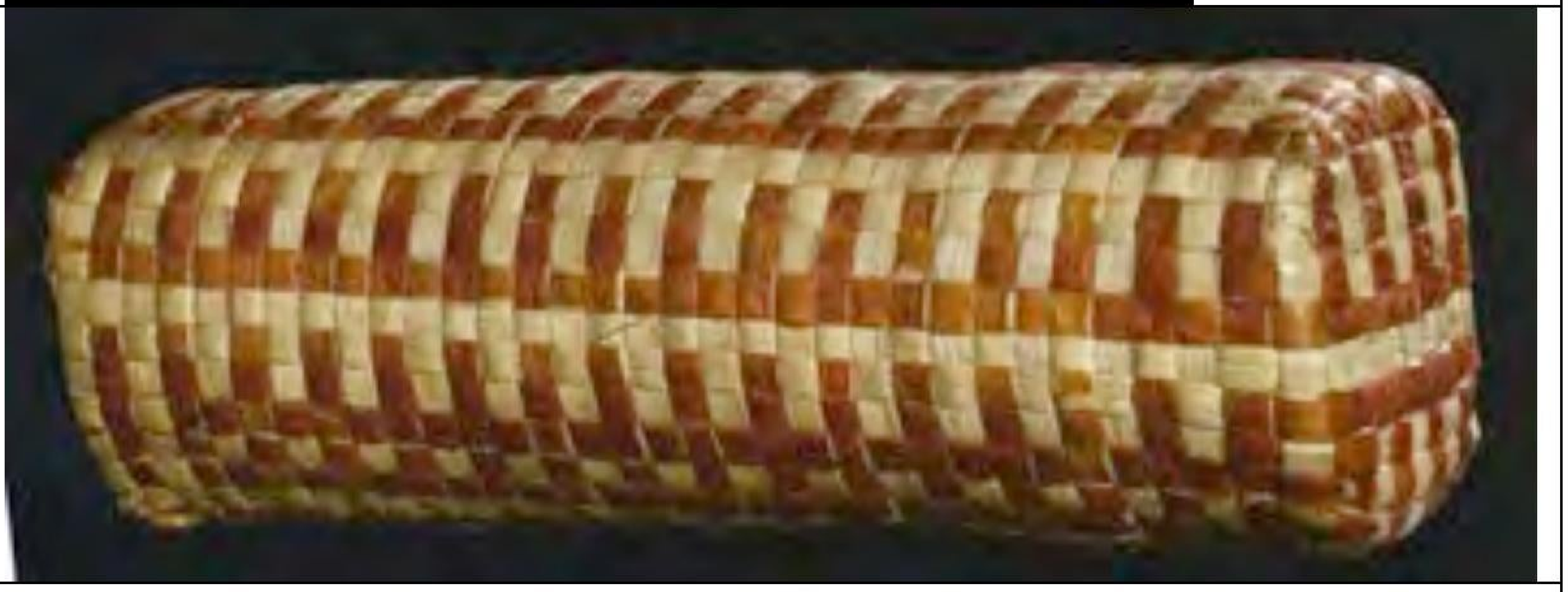
	Collection. Renate Donath found the seventh and eights labels in a chest among her belongings. She writes (email to Loed van Bussel May, 8th, 2012) that they are definitely from Konietzko. Renate Donath is the widow of Ingo Donath, a collector-dealer, who obtained most of the leftovers from the Julius Konietzko Collection, after Konietzko's widow and daughter had died (Loed van Bussel, email May 23rd, 2012). It seems likely that all of these labels were written by Konietzko. Some of the labels carry numbers. I do not know whether they refer to a catalogue Konietzko may have kept of his collection. **2. The white label.** Labels of this type with careful non-cursive writing are a mystery. Loed van Bussel has a number of objects from the Julius Konietzko Collection with such labels, including the body ornament with the ninth label shown above. The book on fish hooks by Daniel Blau and Klaus Maaz (2012) shows numerous objects with labels of the same type (33, 55, 75, 79, 97, 103, 105, 150, 151, 153, 158, 159, 160, 161-3, 167, 169, 173, and 277). The origin of these labels is discussed in the document entitled 'Unidentified Collection FFF'.
Owner of the artwork	The objects to which the first and second label are attached are in the collection of Klaus Maaz, Germany. The third to fifth labels are also in his collection. The shield with the sixth label is in the van Bussel Collection (Z 037) in 2012 and so are the seventh and eigths labels. The body ornament to which the ninth label is attached is also in the van Bussel Collection.
History of the Collection using the number or label	
Research questions	When and how was the Julius Konietzko collection dispersed?
For further information	There is an entry on Julius Konietzko in the German edition of Wikipedia.

see	
Document prepared by	Harry Beran with information and photographs from Loed van Bussel and Klaus Maaz.
Document last worked on	26 Aug. 2012

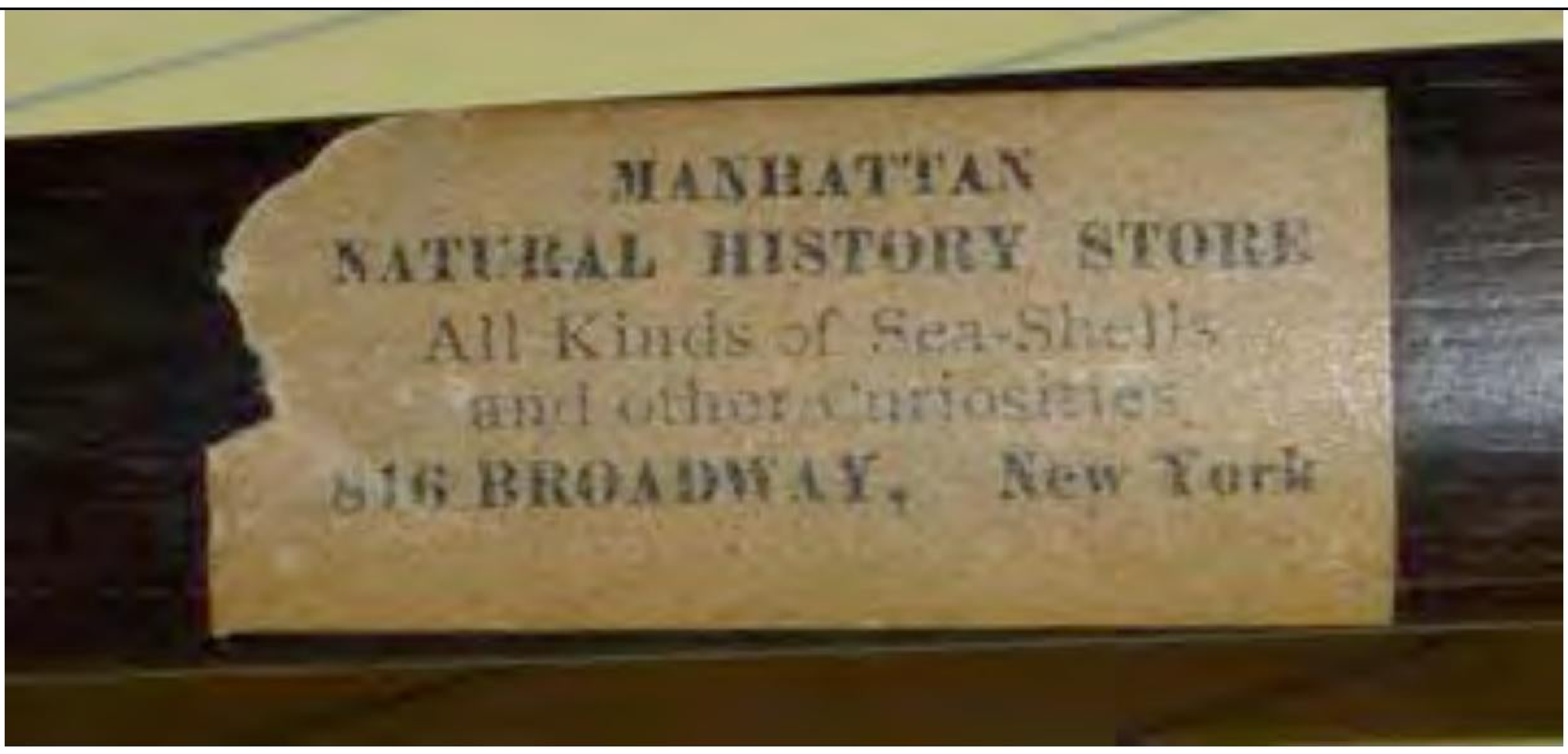
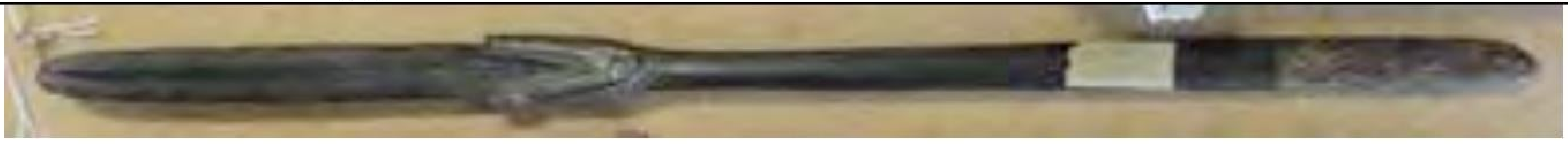
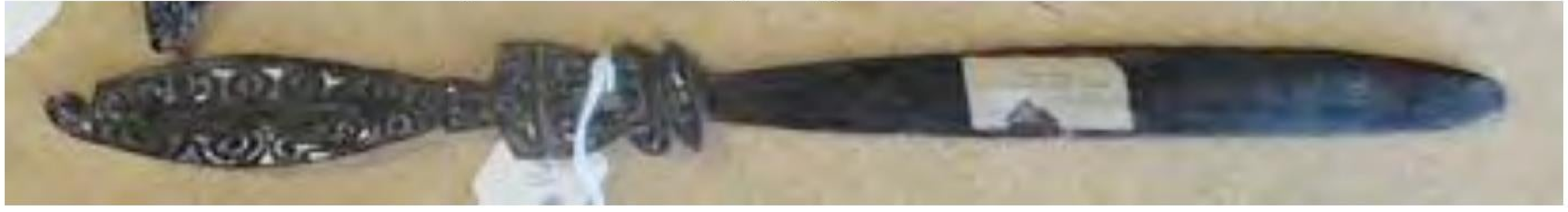
User of the inscription or label	**LINDEN-MUSEUM, STUTTGART**
Picture of the number or label	 L. 1699/120 110700. Slg. Kibler. Holl. Neu Guinea. Waropen. Paul Kibler collected the headrest at Waropen. Ingrid Heermann advises (email 23 April 2012) that both numbers are from the Linden-Museum.  I.C. 57378 S-See Admiralitäts-Ins Haarkamm Gesch. Konsul Max Thiel The label reads (in translation) IC 57378 S[outh] Seas. Admirality Islands. Hair comb. Don[ated] Consul Max Thiel.

Object which carries the number	 The Waropen headrest.  S-See Admiralitäts-Ins. Haarkamm Gesch. Konsul Max Thiel Part of the Admirality Islands comb.
Comments	There is also a document on Linden-Museum inscriptions.
Owner of the artwork	The headrest: Galerie Meyer in 2004. Ingrid Heermann advises (email (23 April 2012) that this object was L 864/152 in the Linden-Museum and went to Ernst Heinrich (cf.) The comb: van Bussel Collection Z 029, ex Ernst Heinrich, ex Linden-Museum.
History of the Collection using the number or label	The Linden-Museum is of course still going strong. Some objects from the Kibler Collection were exchanged by the Linden-Museum during the 1960s and 1970; this practice was discontinued once the museum became a state museum (Ingrid Heermann, email April 16th, 2012).
Research questions	
For further information	On the headrest see Meyer (2004: 11)
Document prepared by	Harry Beran (photographs after Meyer (2004: 11, reproduced courtesy of Anthony JP

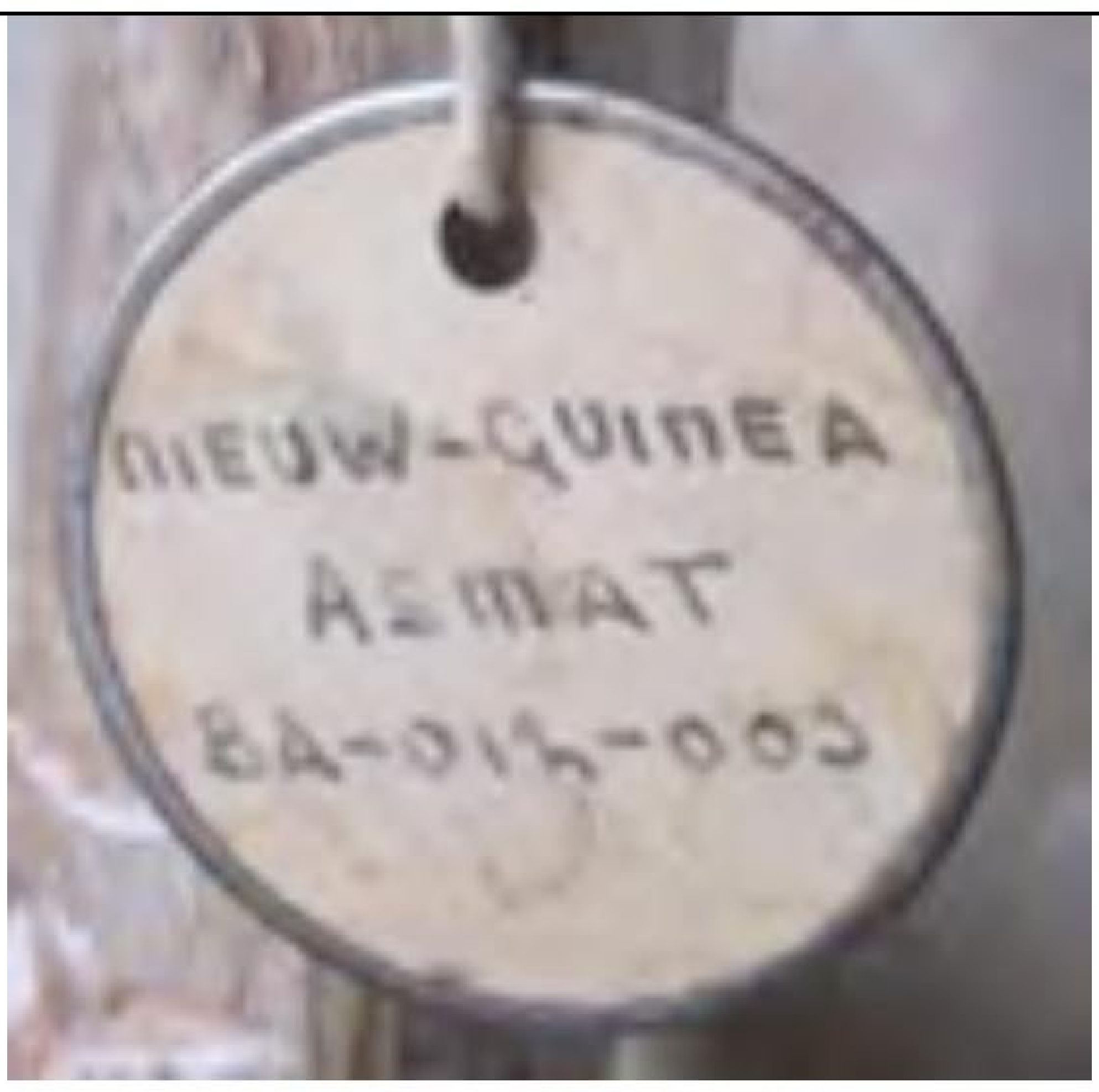
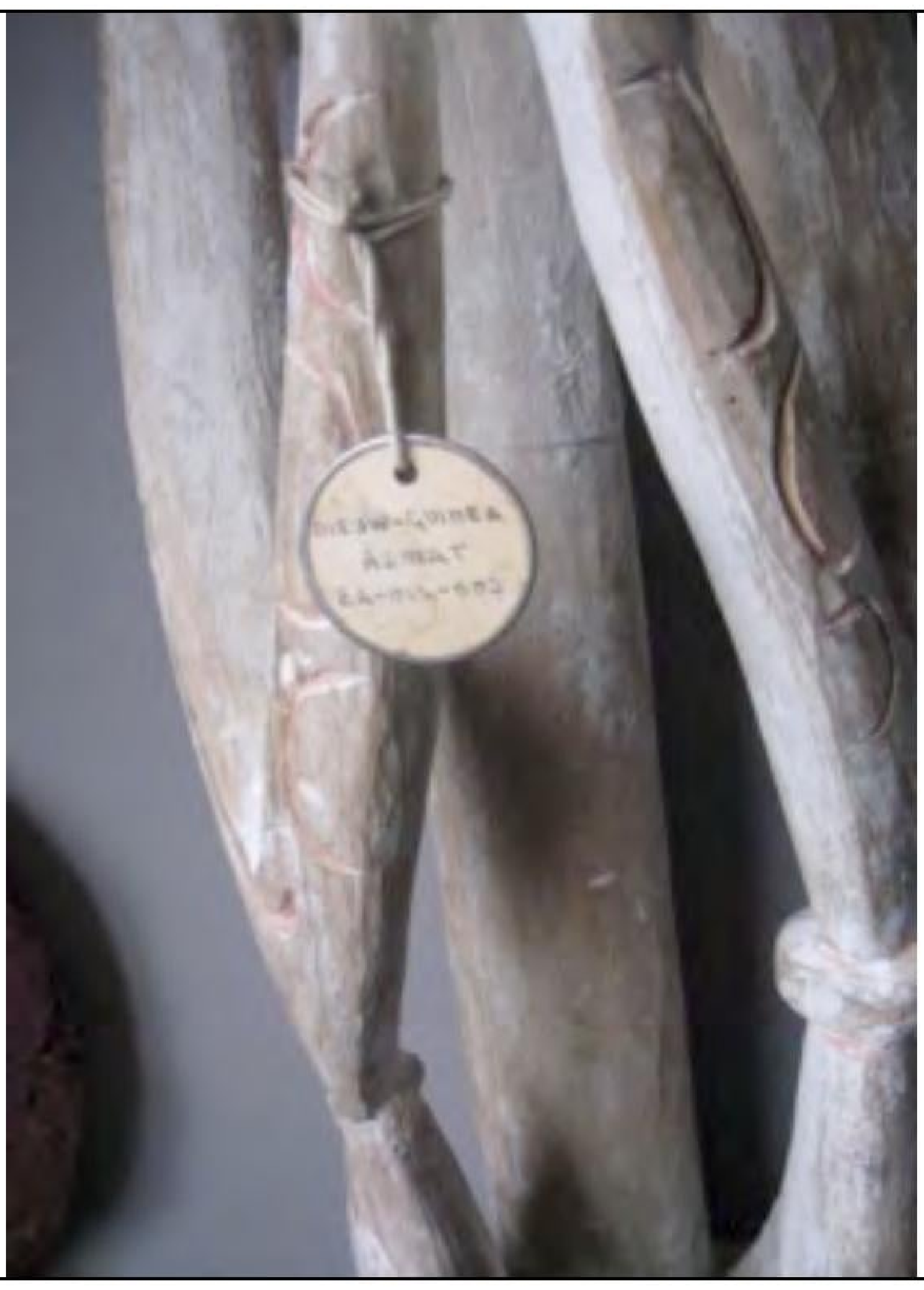
	Meyer). Photograph of the comb (IMG_6466) and information about it from Loed van Bussel
Document last worked on	24 May 2012)

User of the inscription or label	LONDON MISSIONARY SOCIETY
Picture of the number or label	 L. M. S. Section Ellice Island Pillow Case .... No.
Object which carries the number	
Comments	Headrest from Tuvalu (Ellis Island)
Owner of the artwork	Galerie Meyer in 2004
History of the Collection using the number or label	
Research questions	1. Are there any catalogues of the objects the LMS had in London? 2. Check David King's *Food for the Flames: Idols and Missionaries in Central Polynesia*, which may have pictures of labels (cf. the ad at the back of Sotheby's New York 11 May 2012)
For further information see	Meyer (2004: 90)

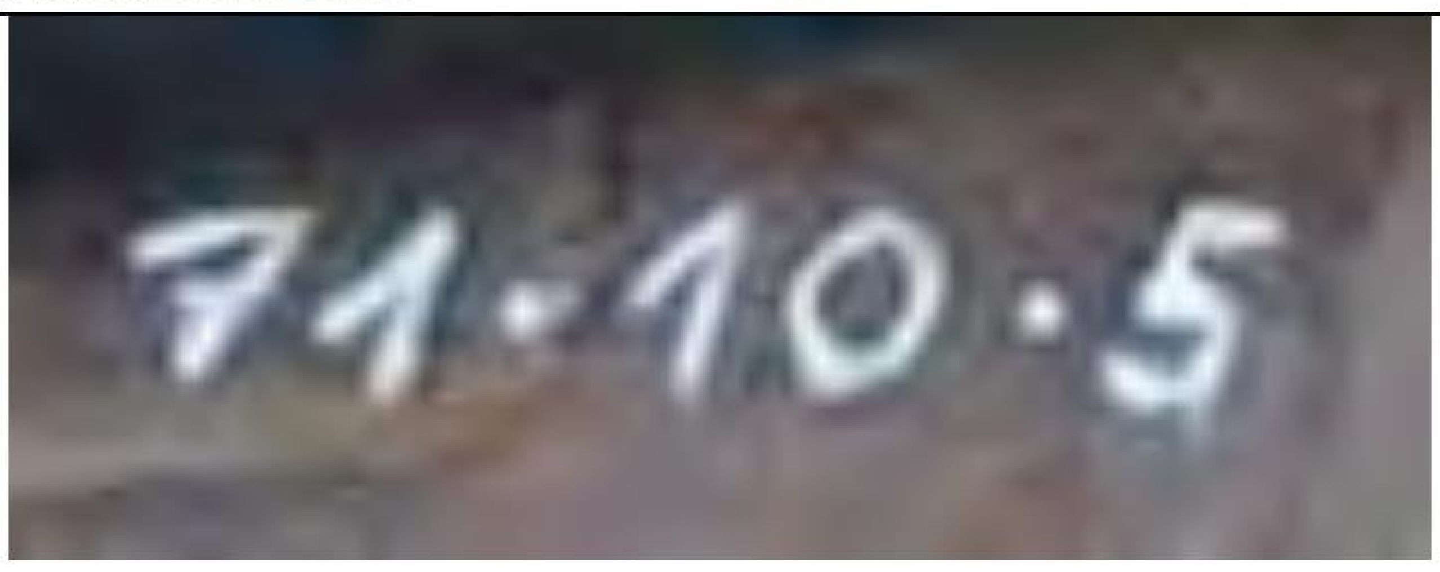
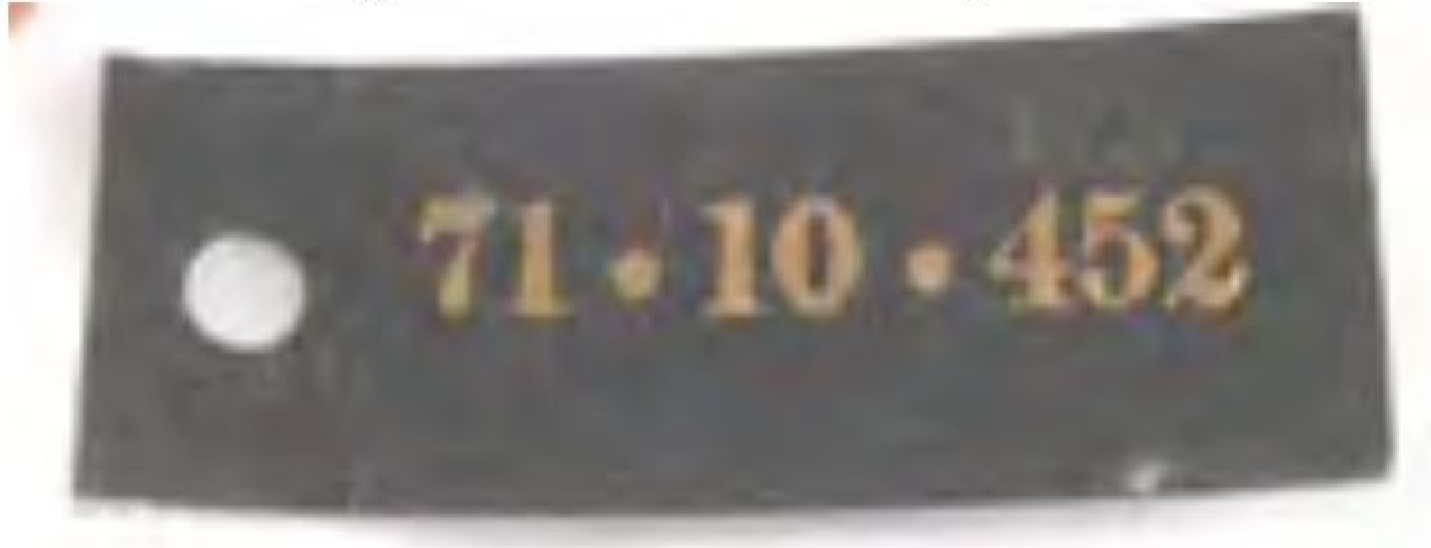
Document prepared by	Harry Beran (photographs after Meyer (2004: 60).
Document last worked on	17 May 2012

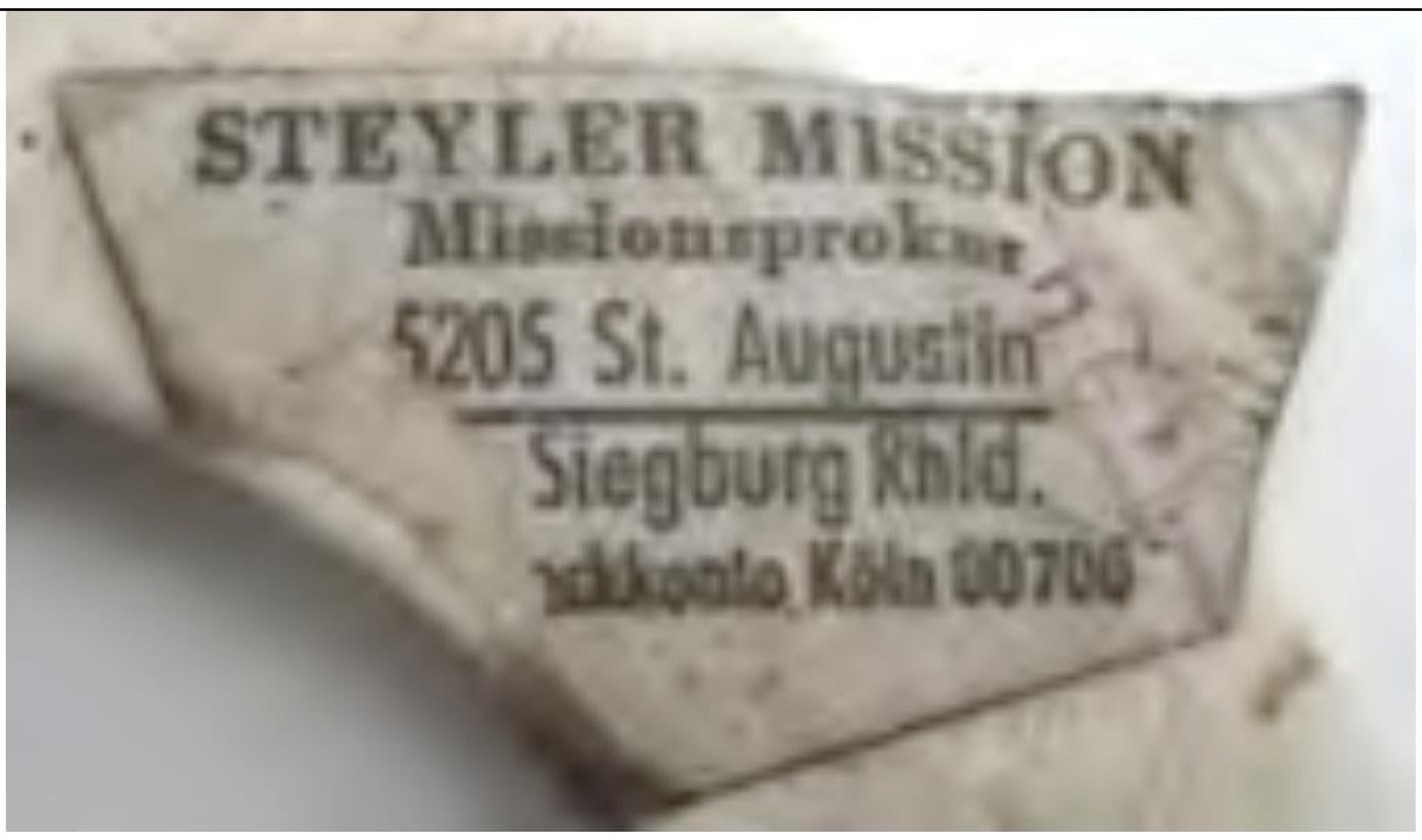
User of the inscription or label	Manhattan Natural History Store
Picture of the number or label	 MANHATTAN NATURAL HISTORY STORE All Kinds of Sea-Shells and other Curiosities 816 BROADWAY, New York The label reads ‘Manhattan Natural History Store All Kinds of Sea Shells and other Curiosities 816 Broadway, New York
Object which carries the number or label	 The Massim lime spatula carrying the above label.  This Massim spatula carries an identical label
Comments	If the advertisement mentioned below does refer to the Manhattan Natural History Store, then the two spatulas shown would have been collected before 1900. They could indeed have been carved in the 19th century.
Owner of the artwork	Michael Hamson in April 2013 (both spatulas)
History of the Collection using the number or label	This store seems to have had a small advertisement in a 1899 publication *The Nautilus* saying that it was being sold and had been established for twenty-five years (Michael Hamson, email 29 April 2013).

Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Michael Hamson
Document last worked on	29 April 2013, 3 April 2015.

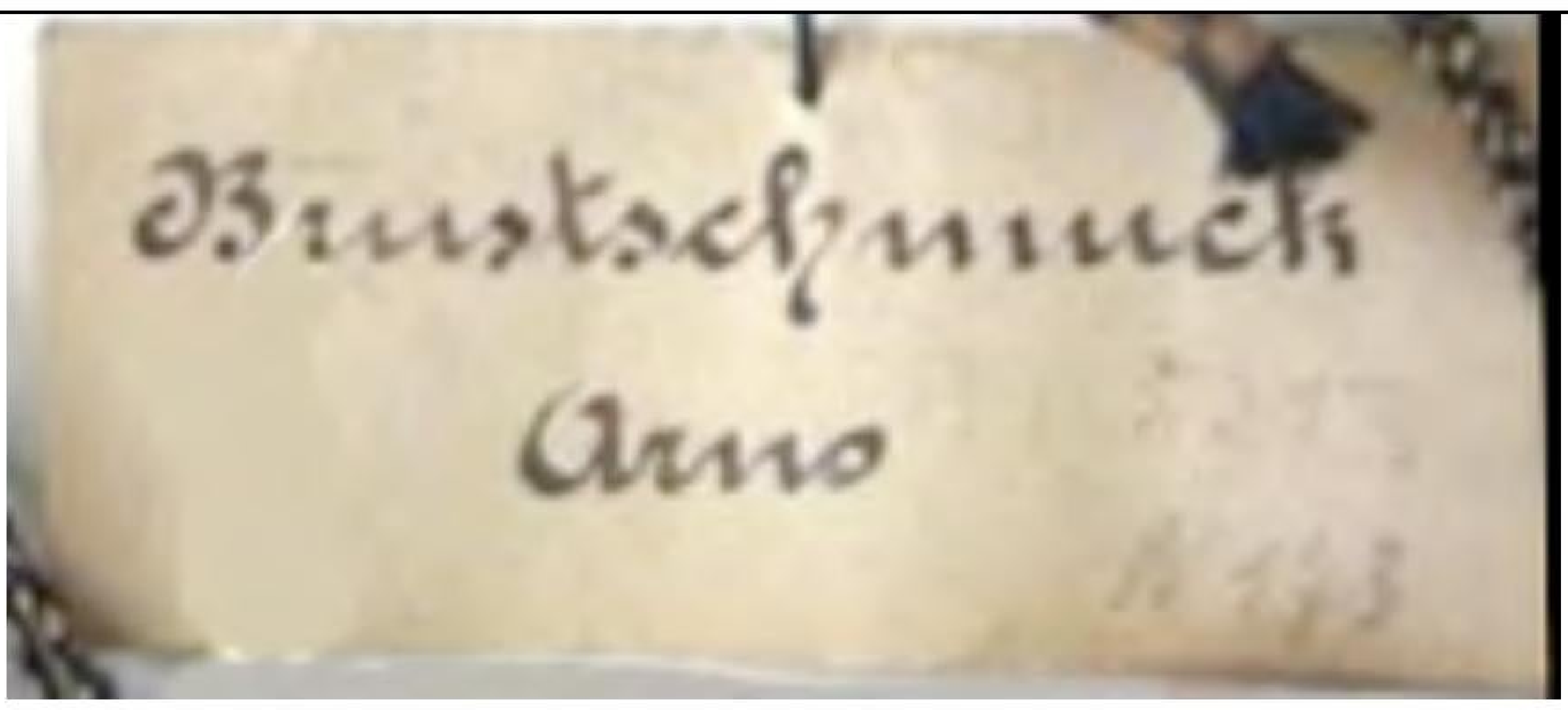
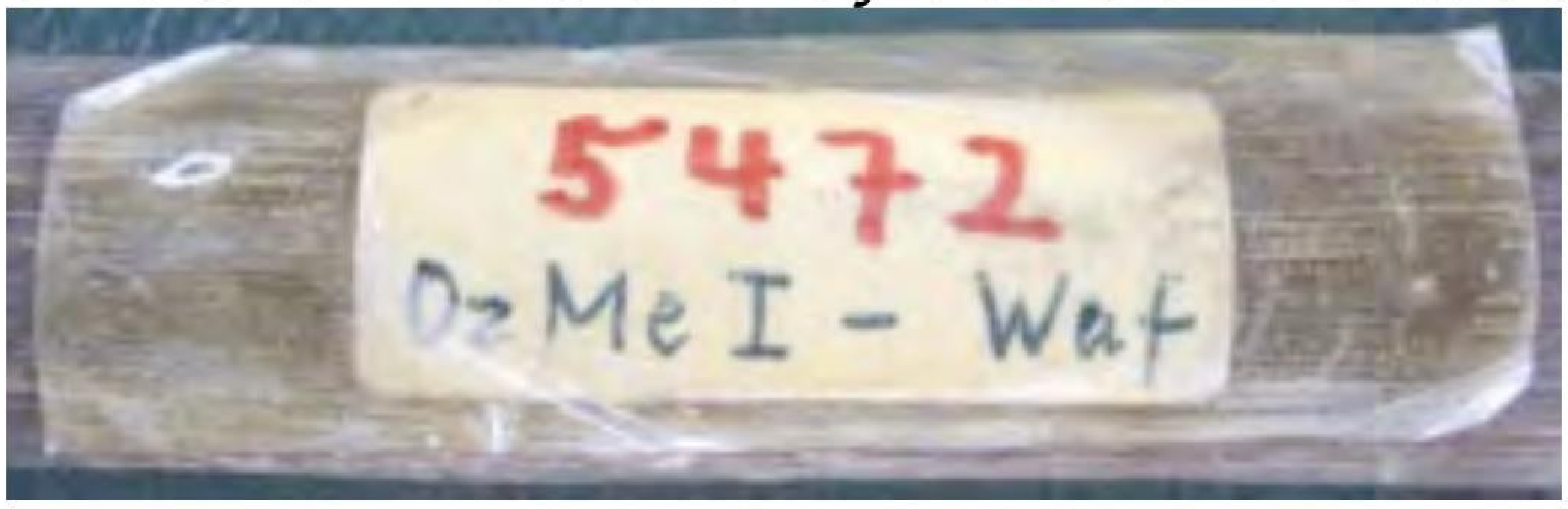
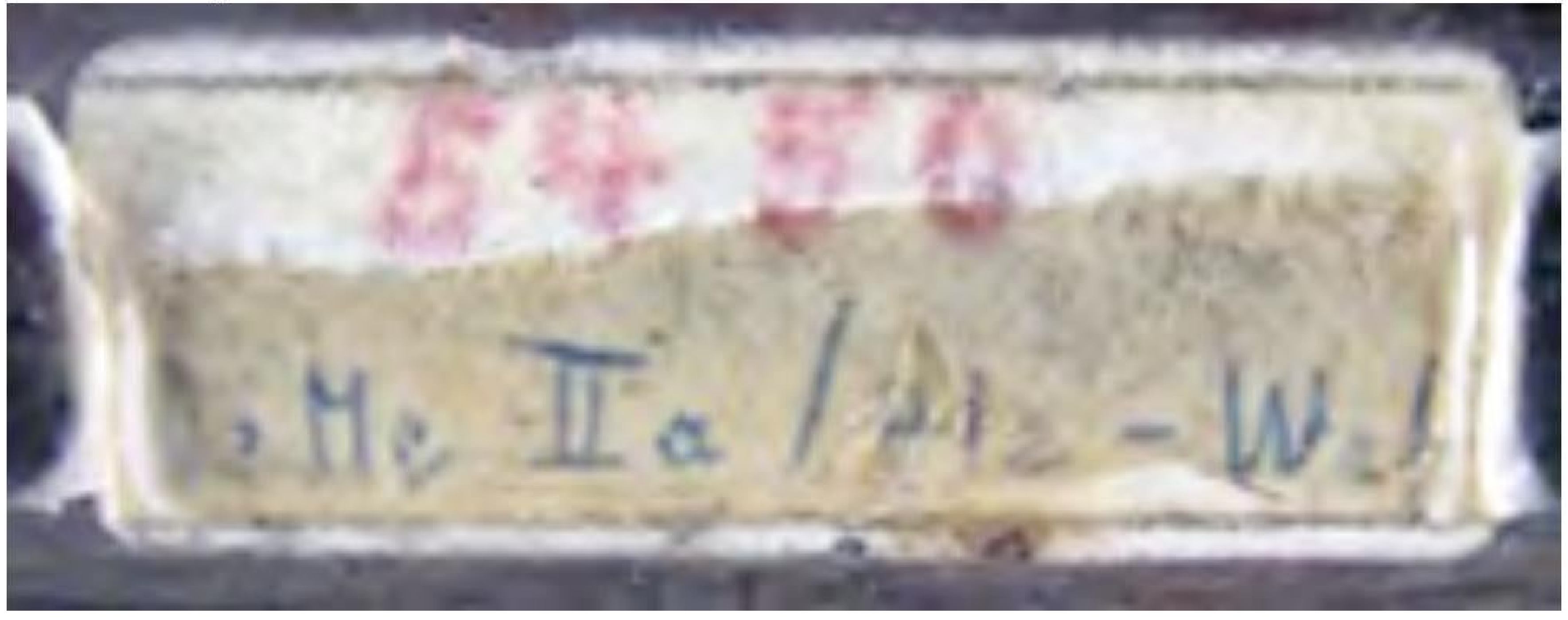
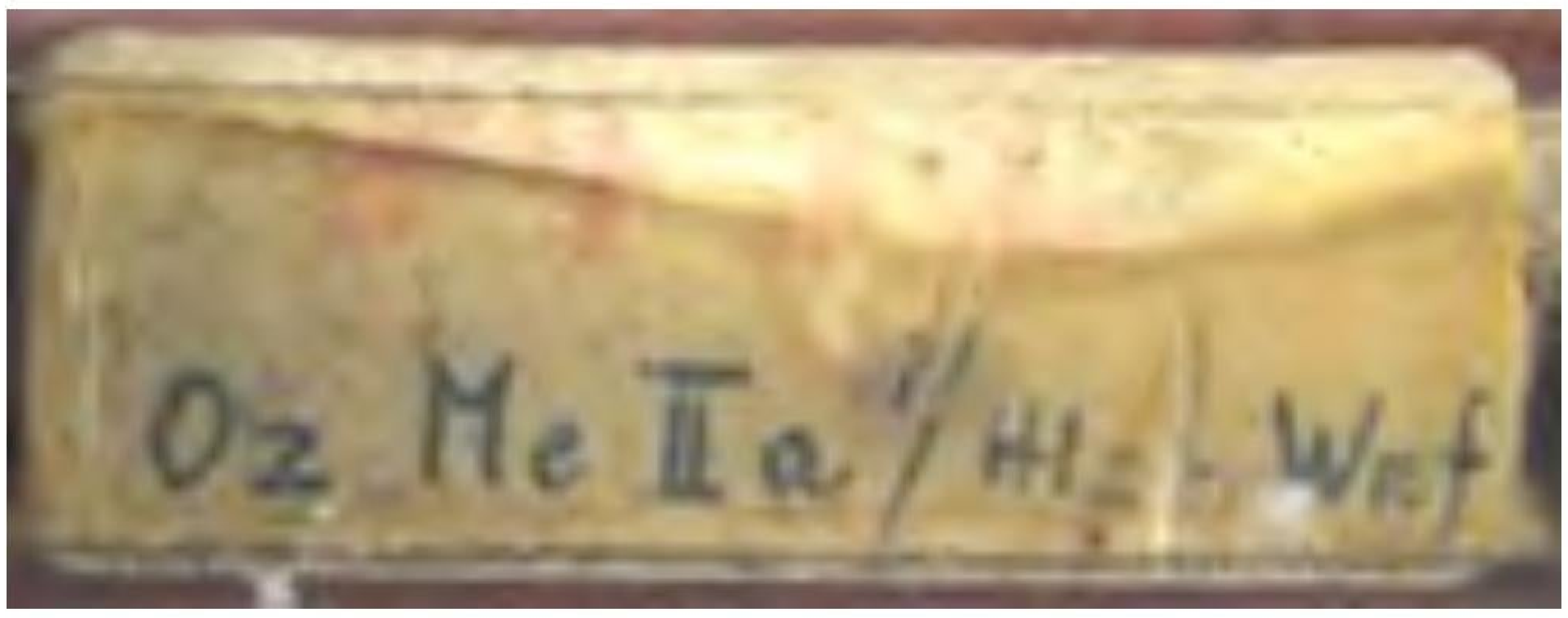
User of the inscription or label	**C.P. Meulendijk Collection, Rotterdam**
Picture of the number or label	 The label reads ‘Nieuw-Guinea Asmat BA-012-003’
Object which carries the number	
Comments	I bought two of the lime spatulas from the Meulendijk Collection offered at Christie’s in 1980, Lot 328. They were devoid of inscription or label.

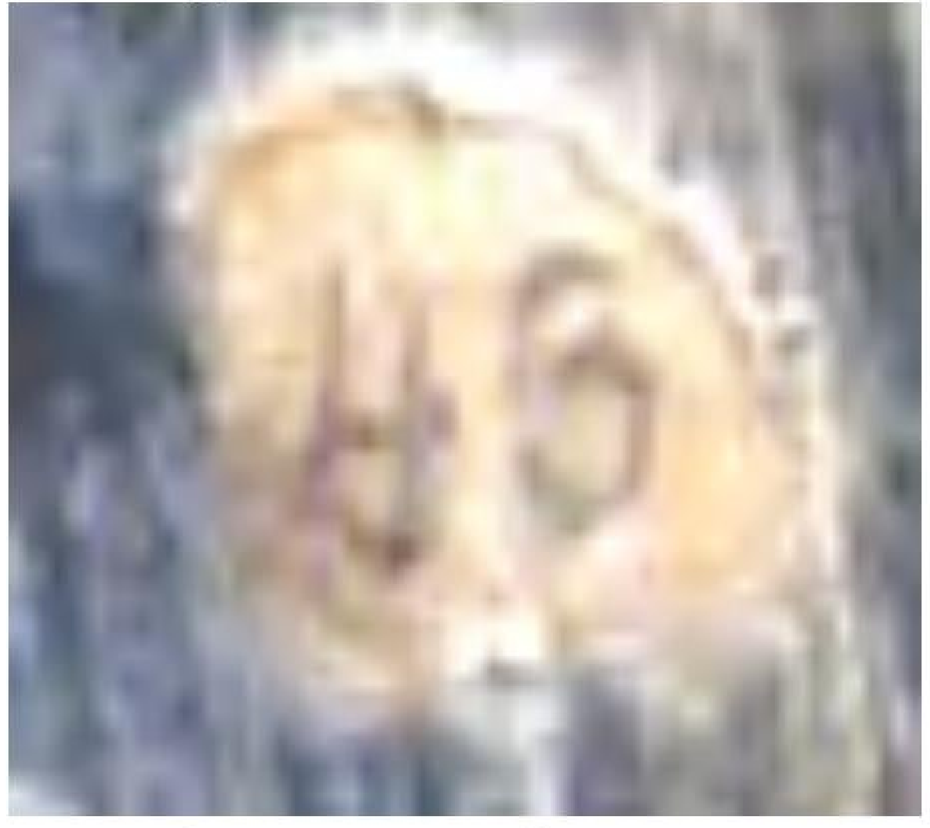
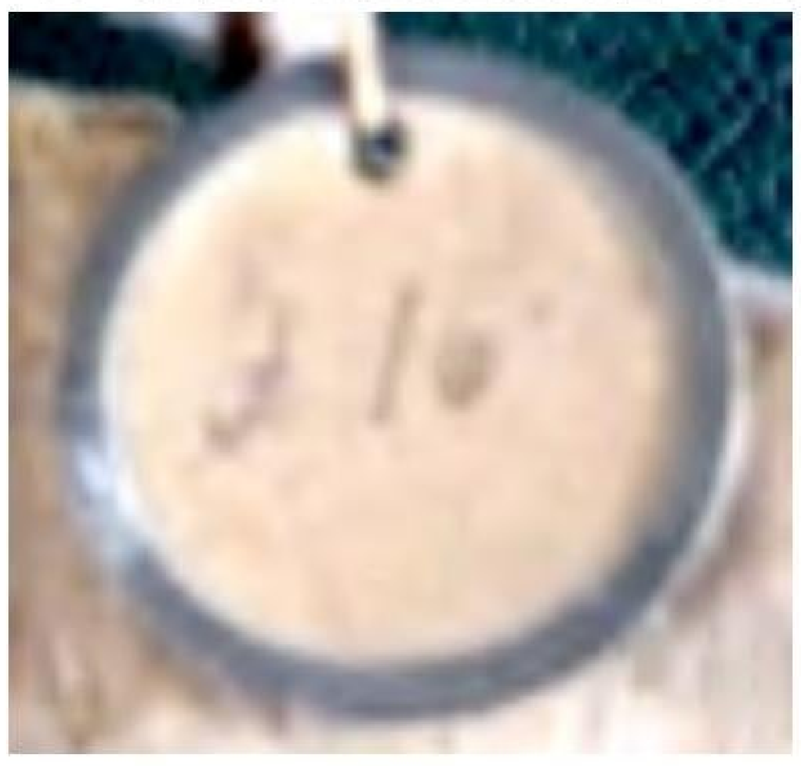
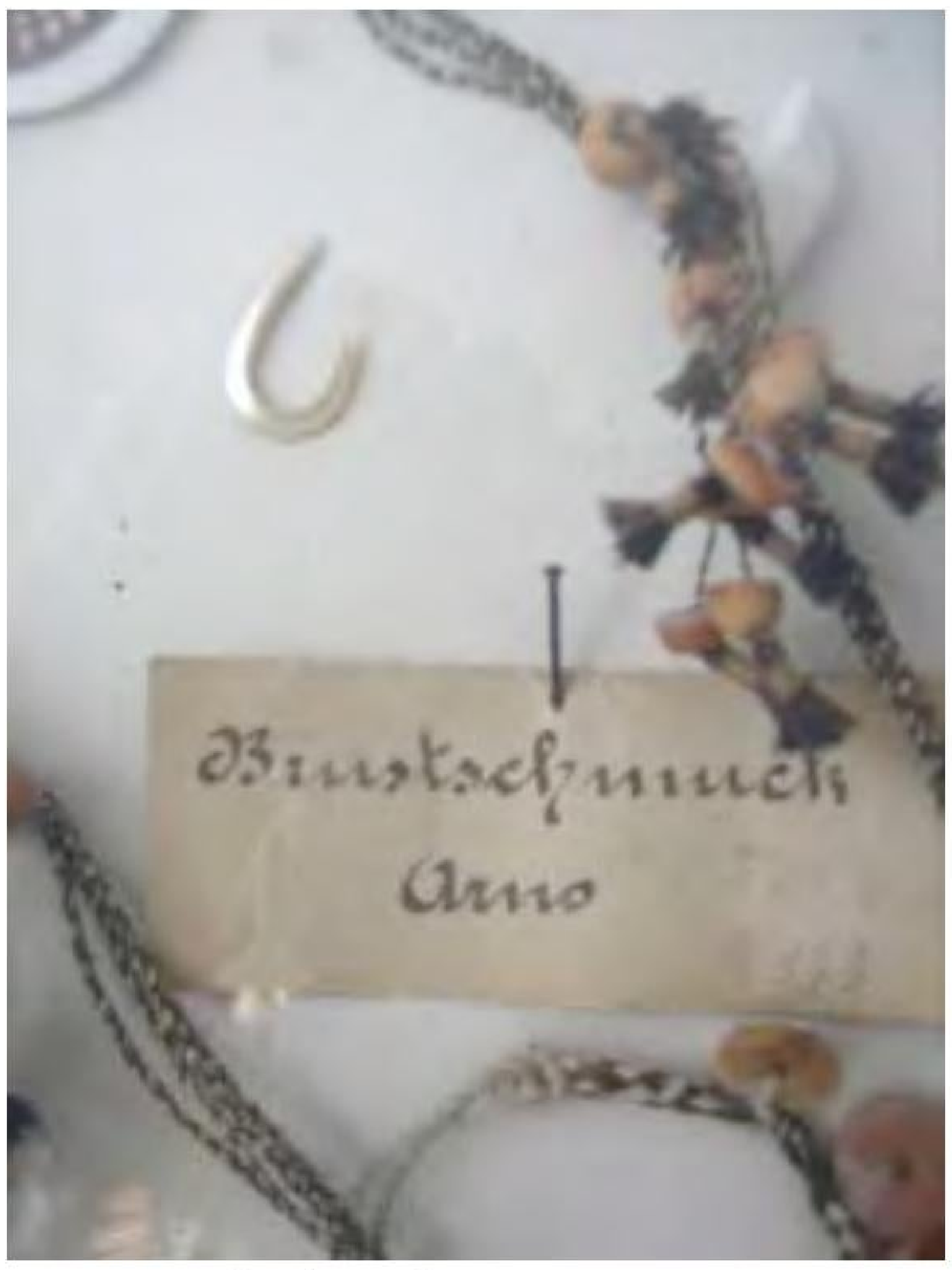
Owner of the artwork	Van Bussel Collection
History of the Collection using the number or label	Part of the Meulendijk Collection was offered by Christie’s, London, on 21 Oct. 1980. The above piece is not included in the catalogue.
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs (IMG_6457 & IMG_6568) provided by Loed van Bussel
Document last worked on	4 June 2012

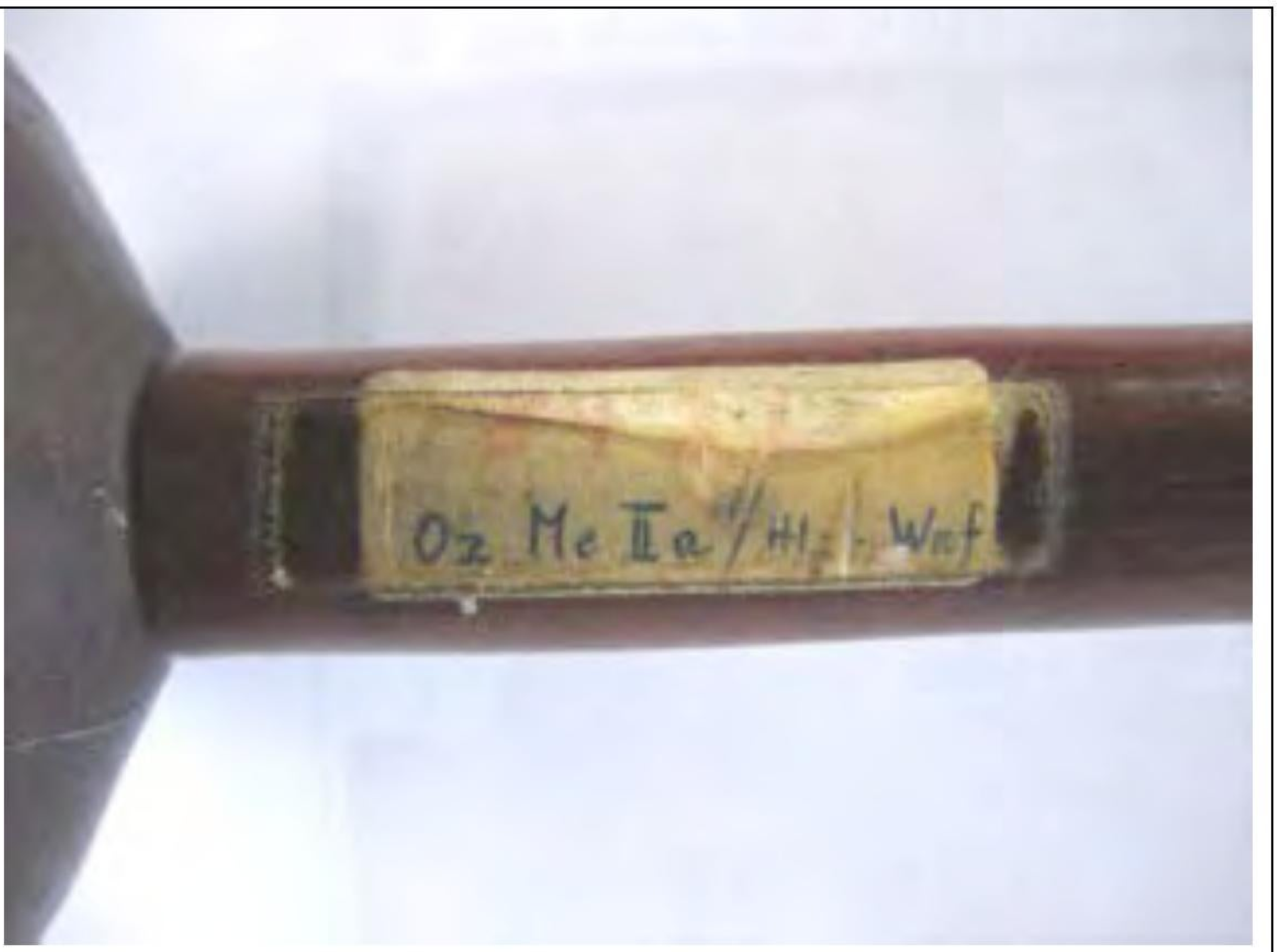
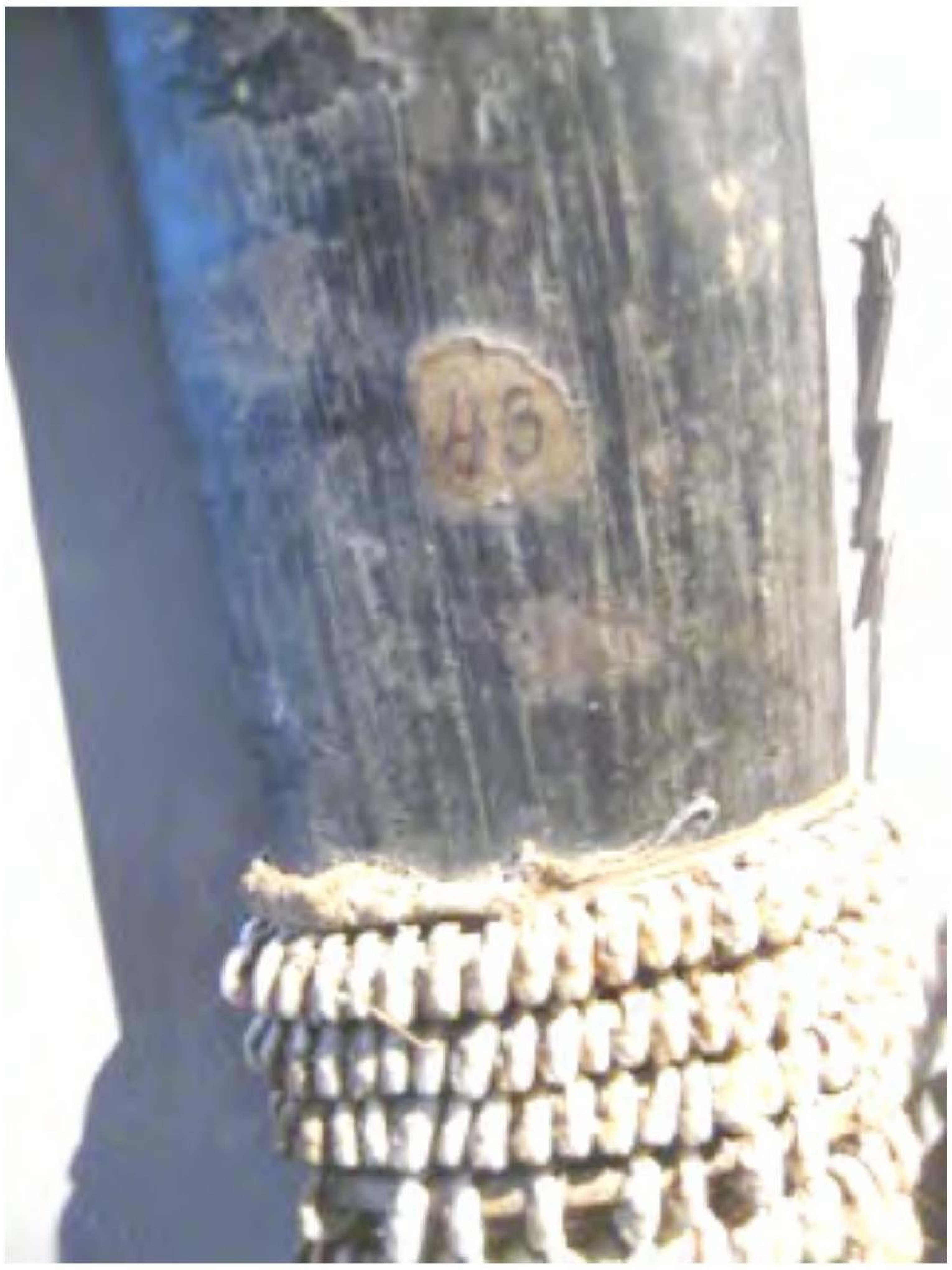
User of the inscription or label	**MISSION MUSEUM OF THE STEYLER MISSION - SANKT AUGUSTIN** (Bonn), Germany, now “Museum Haus Völker und Kulturen”
Picture of the number	 This may be an inscription on the object  A black leather label with gold print.

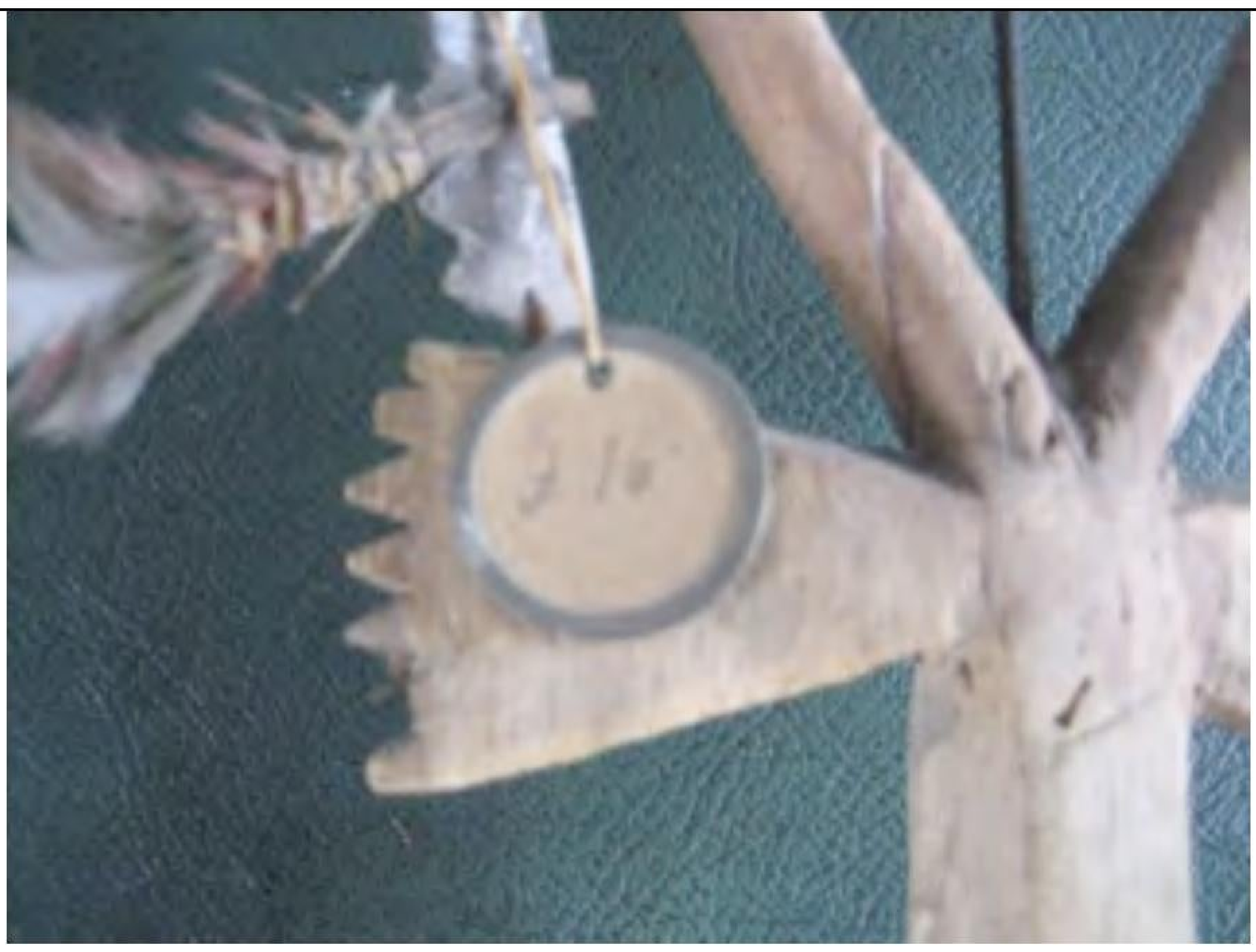
	 STEYLER MISSION Missionsprokur 5205 St. Augustin Siegburg Rhld. kkonto Köln 00706 Label on a Maprik shell ring.
Object which carries the number	The object numbered 71.10.5 is a Murik Lakes canoe prow
Comments	- As far as I know, 71 stands for the year in which the inventory was made at Sankt Augustin. I have seen a few of these pieces from Sankt Augustin, most having a number starting with 71. or 73. I also saw pieces without inventory numbers. It is not possible to track a missionary to a specific number/object, but most of the pieces I've seen were from the 1st half of the 20th C. - Loed van Bussel (email to HB of April 10th, 2012) comments that 71 does indeed stand for the year the inventory was made; namely, by Josefine Huppertz. Objects numbered 71.1 were collected by Fr. Georg Höltker SVD.
Owner of the artwork	The Murik Lakes canoe prow is in Private Collection 1 in 2012 The Maprik shell ring with the printed label reading 'Steyler Mission' is in the van Bussel Collection.
History of the Collection	Loed van Bussel advises (email May 23rd, 2012) that the Mission Museum has sold objects to dealers and collectors in the past.
Research questions	
For further information see	http://www.Haus-Völker-und-Kulturen.de/
Document prepared by	Anonymous Collector 1, edited by HB to incorporate information and photographs

	(IMG_6636/6792) from Loed van Bussel
Document last worked on	16 April 2012, last supplemented 11 June 2012.

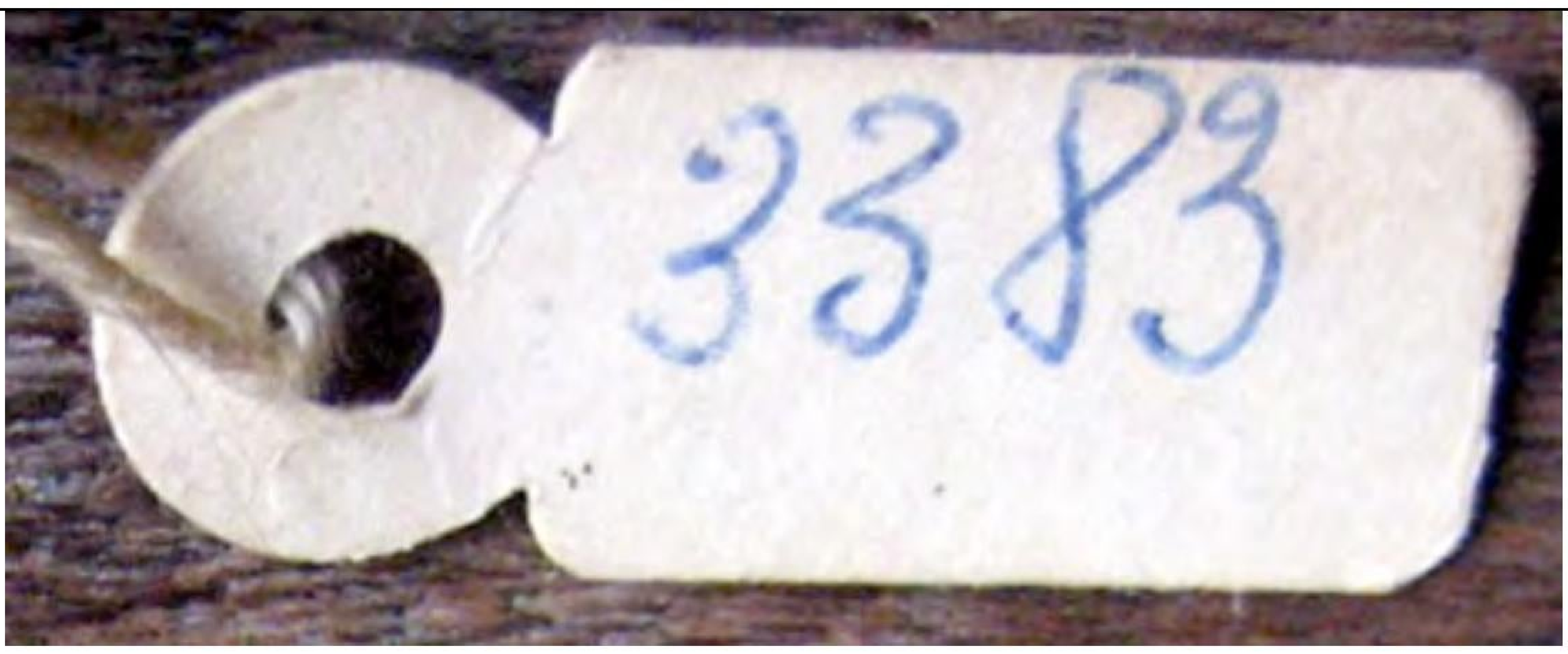
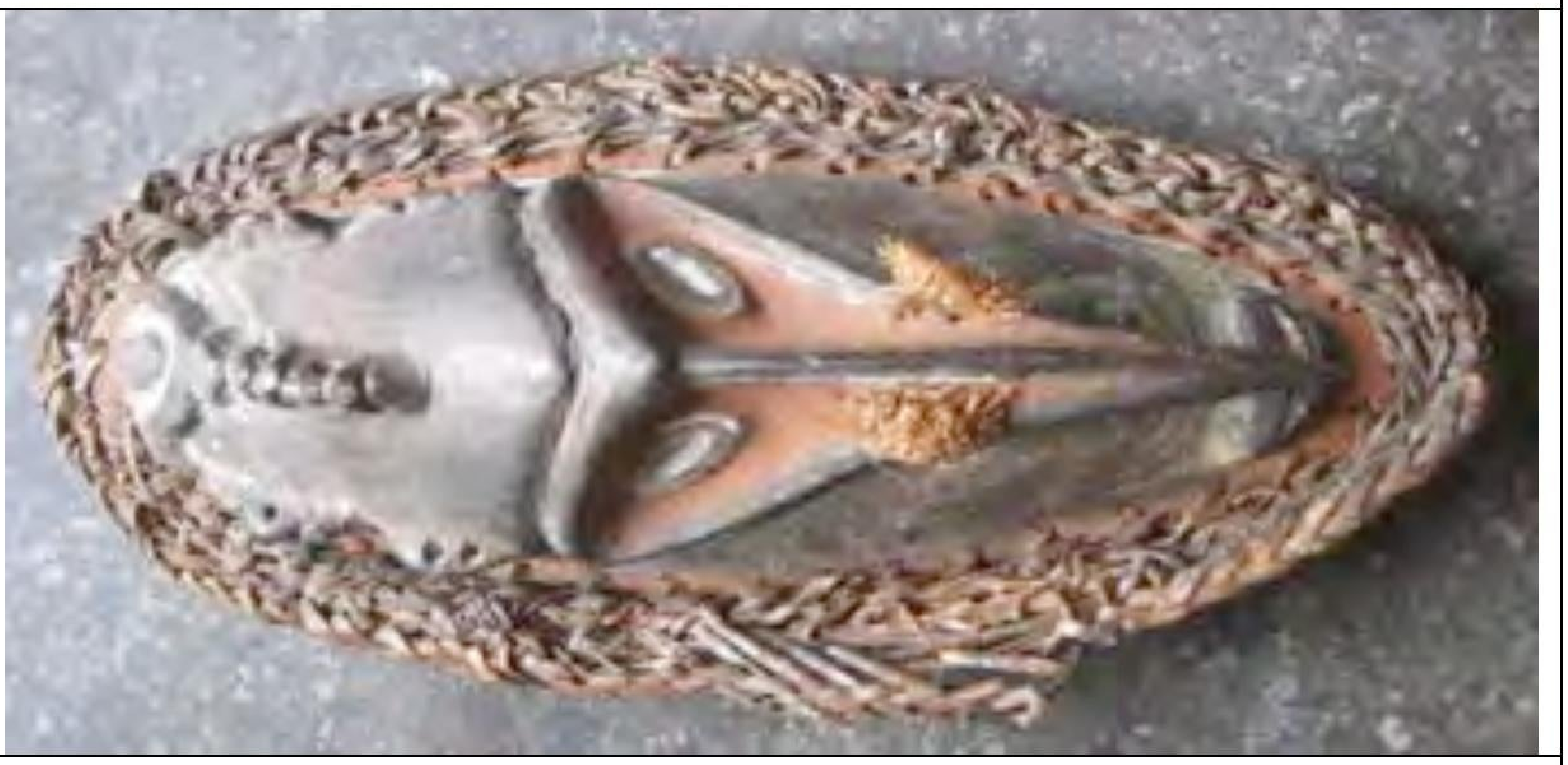
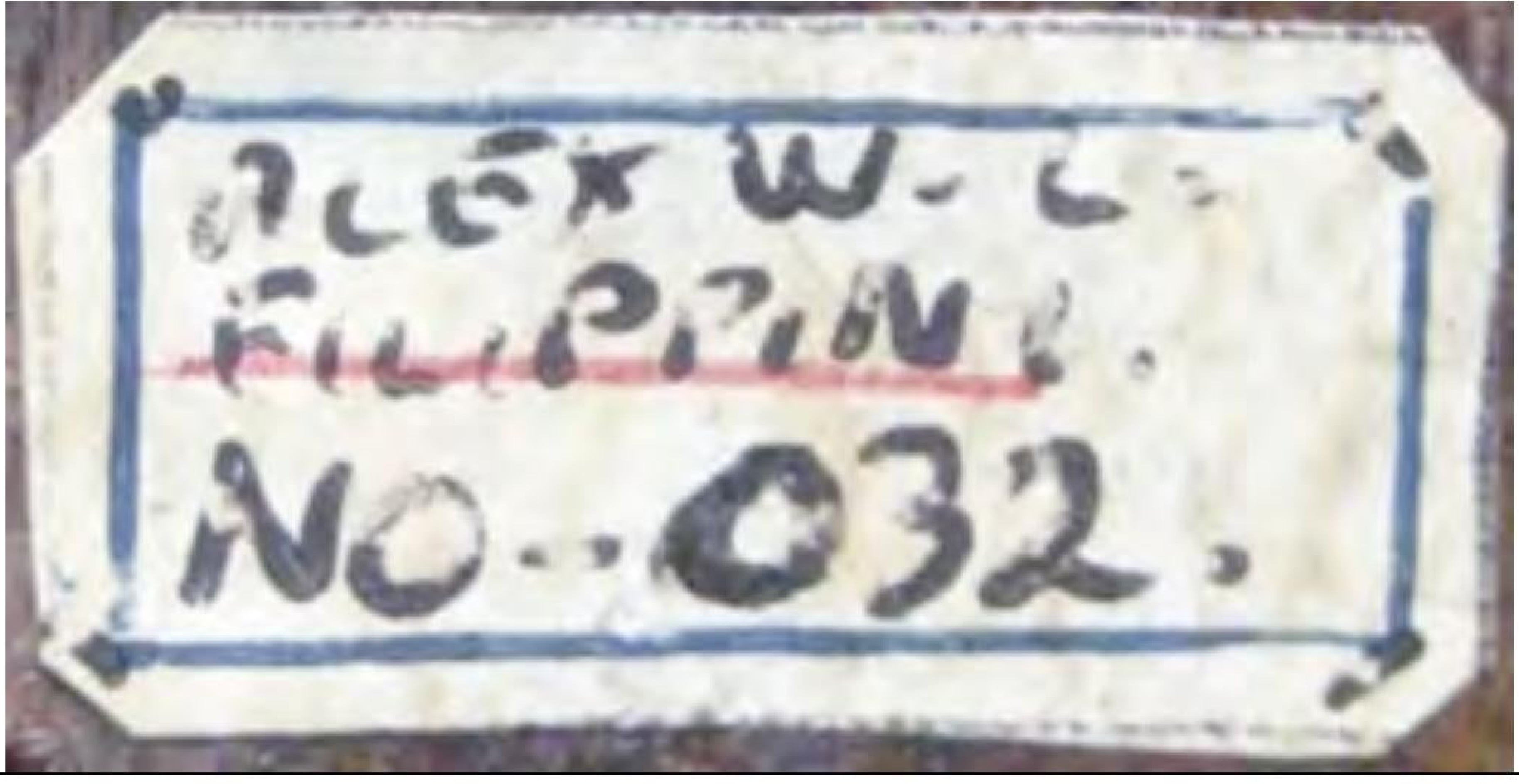
User of the inscription or label	**MSC Monastery in Hiltrup and Oeventrop. MSC is short for the Latin Missionariae Sacratissimi Cordis.**
Picture of the number or label	 1. The label reads 'Brustschmuck Arno' (breast ornament Arno [Marshall islands]). The numbers 5273 and N173 are faintly visible on the label.  2. The second line of the label reads in German 'Oz Me I – Waf'. As the object is an Admiralty Islands spear, this may be short for 'Ozeanien Melanesien I – Waffe'; that is, Oceania Melanesia I – Weapon'.   3. These two photographs of the same label make

	the whole text legible. The number on the first line is 5450. The second line reads in German ‘Oz Me IIa 1/Hlz Waf’. As the label is on a Sulka club, this may be short for ‘Ozeanien Melanesien IIa 1/Holz Waffe’; that is ‘Oceania Melanesia IIa 1/ Wood Weapon’.  4. The number seems to be 43  5. The number is J 16
Objects which carries the numbers	 Part of the breast ornament which carries the label in calligraphy.

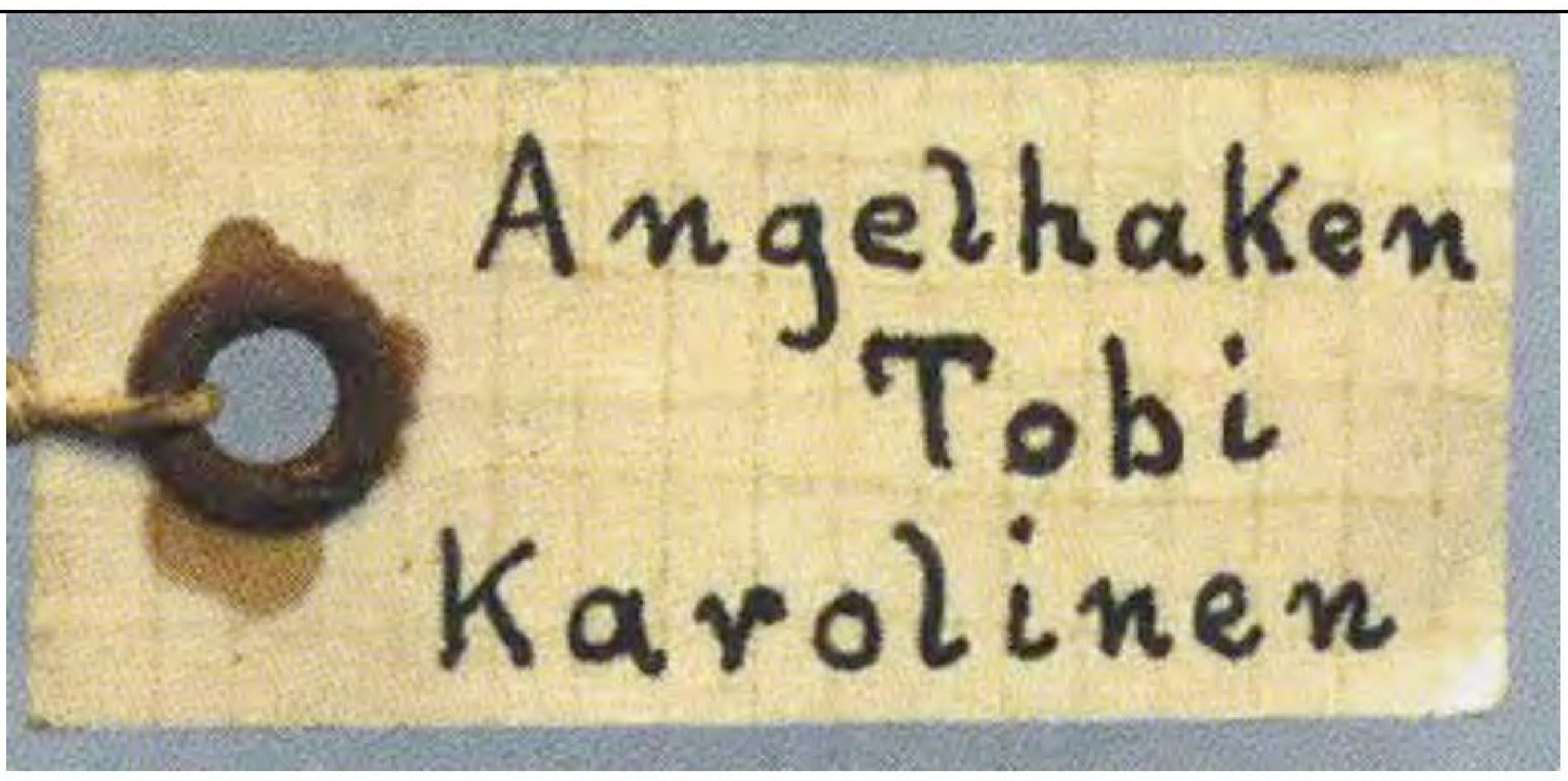
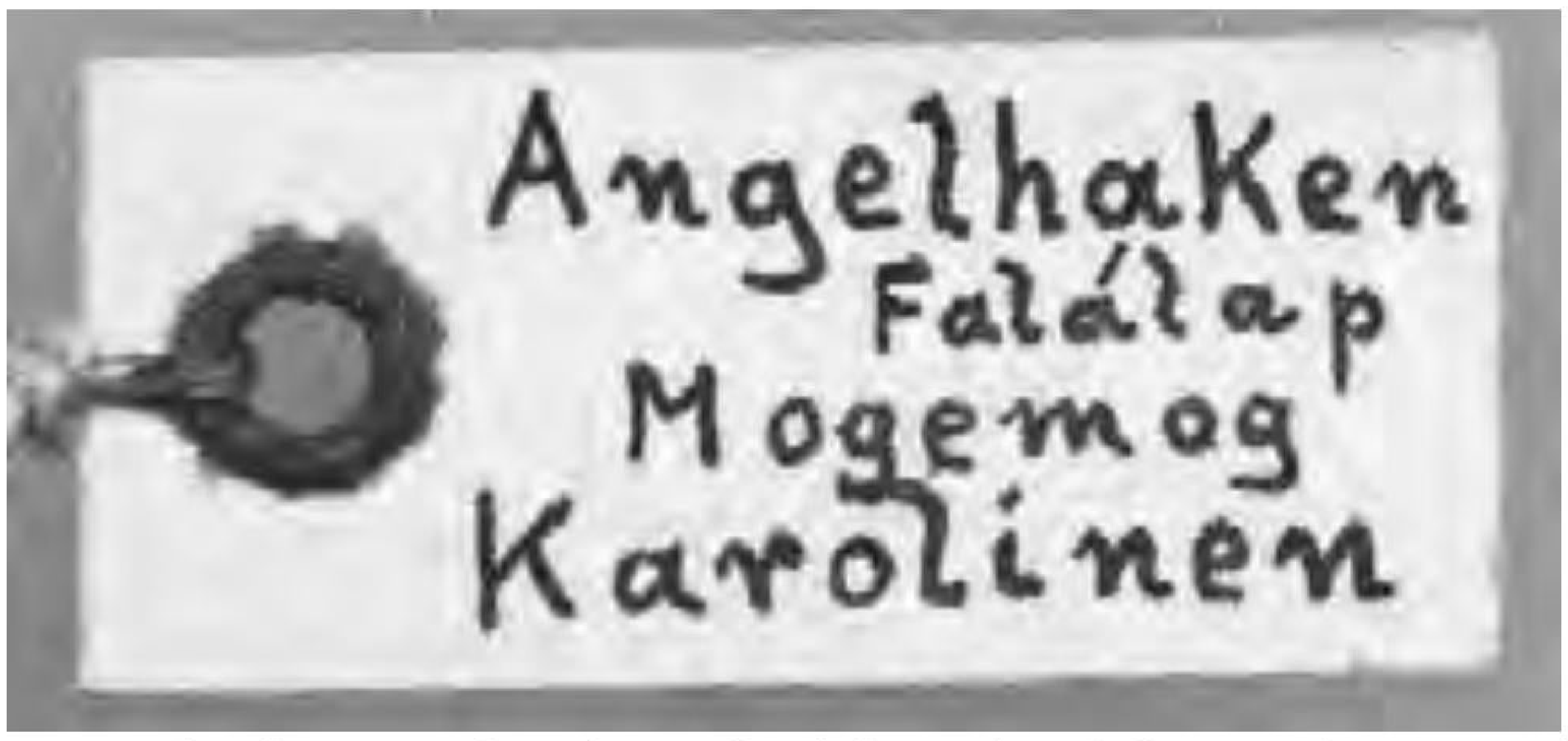
	 Oz Me IIa 1/H1 : Wnf The third label from the top is on a Sulka club.  The fourth label from the top (43) is on this Tolai club.

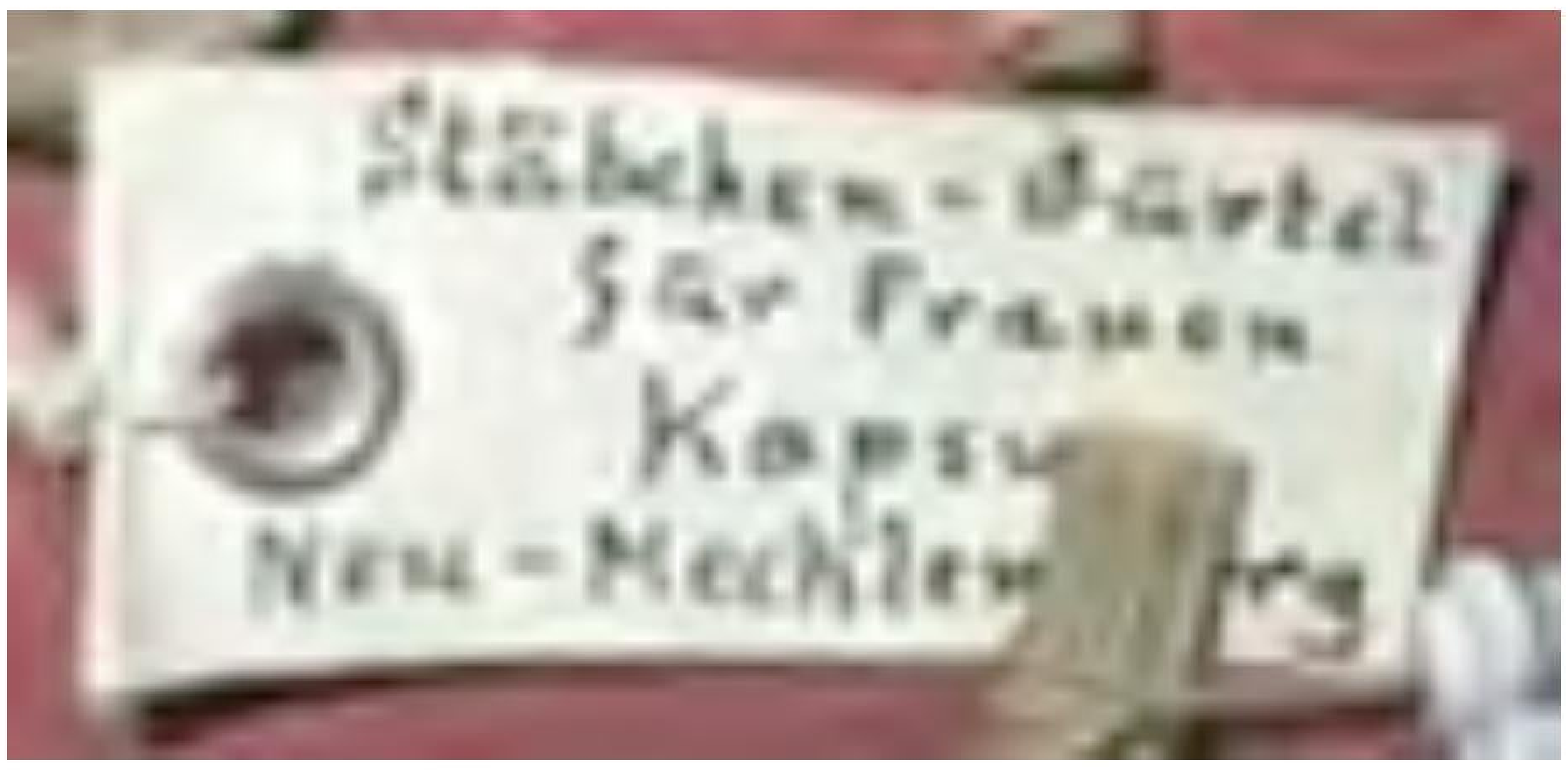
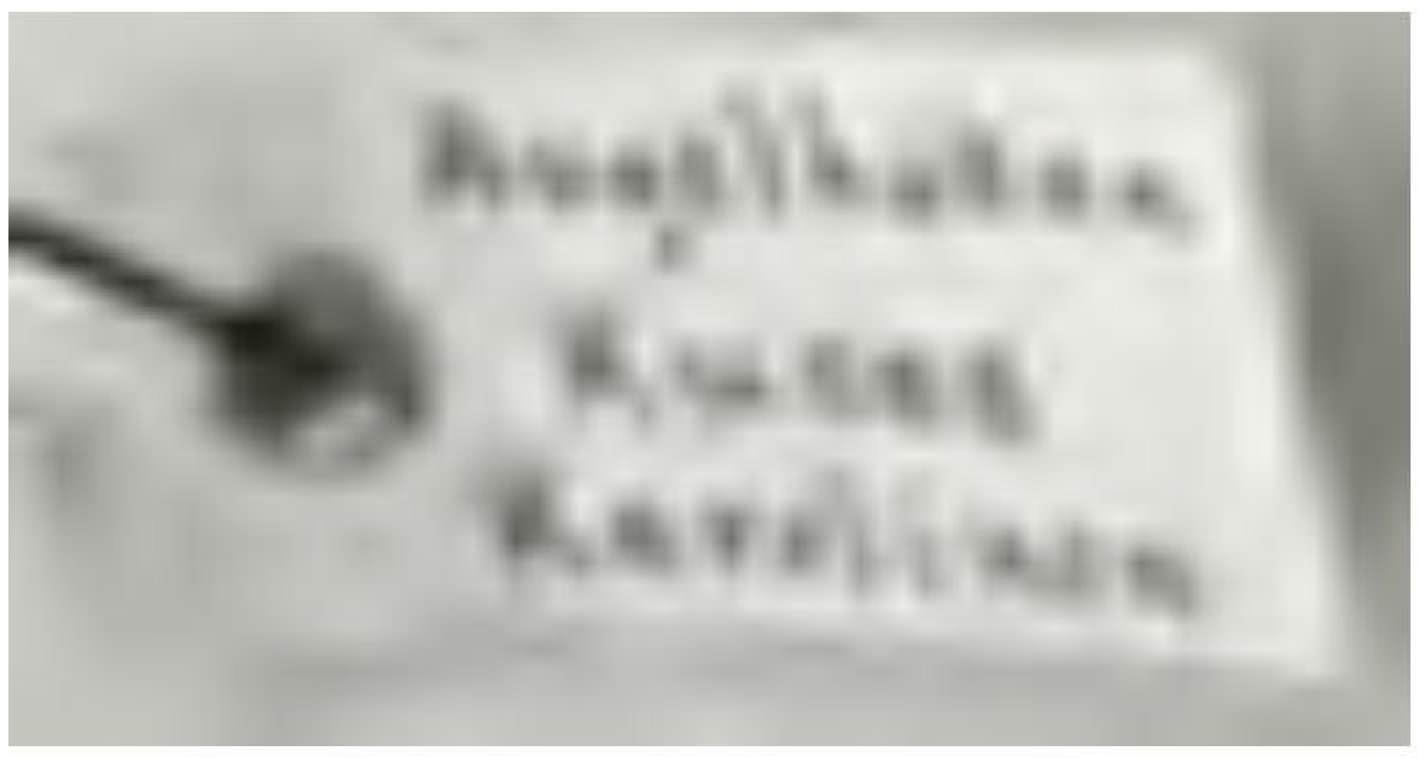
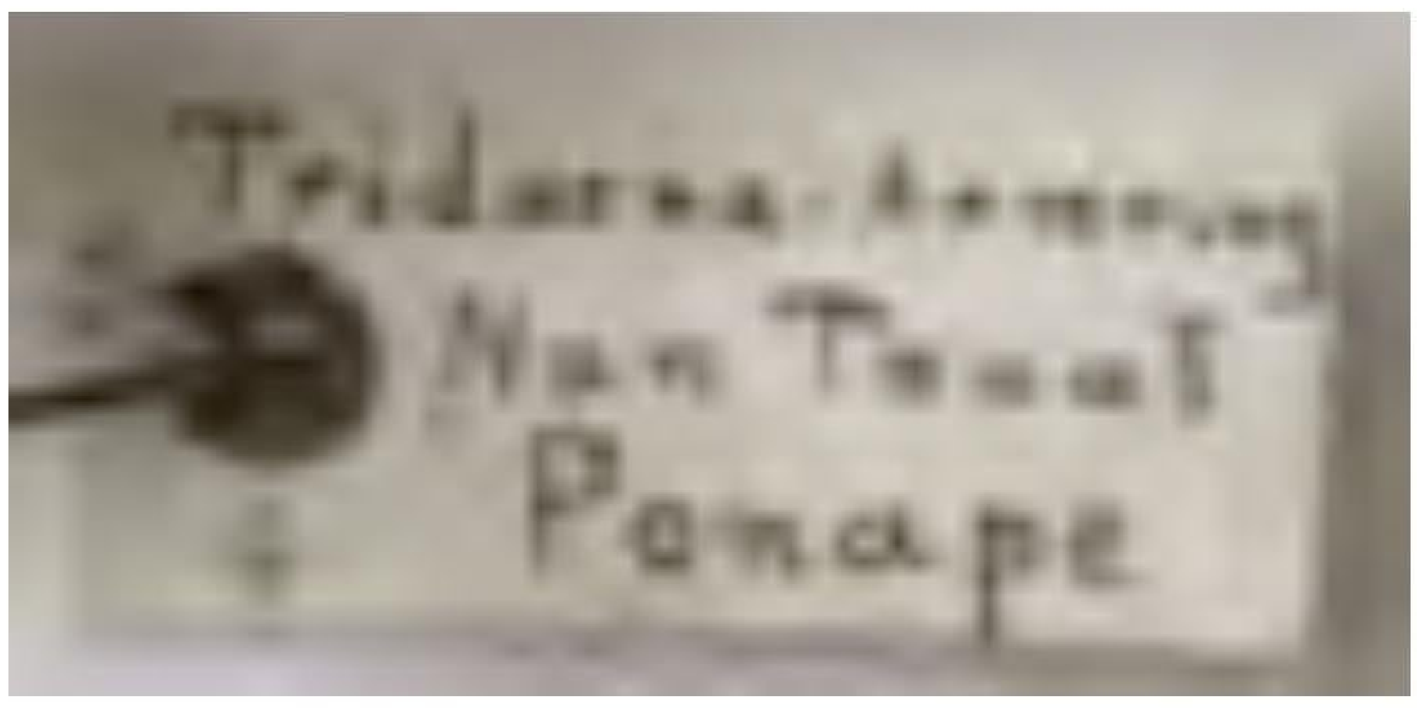
	 The fifth label from the top is on a Tolai dance wand.
Comments	1. Loed van Bussel comments as follows: - The first label from the top is from the time when the monastery was building its museum (c. 1900). Almost all objects from that time have labels written in beautiful calligraphy. - The third label from the top, inscribed 43, is the oldest type of label going back to the time of the Sacred Heart Missionary Matthäus Rascher and Richard Parkinson, the author of *Thirty Years in the South Seas*, 1999 (1907). 2. Loed (email June 27, 2012) comments further that the museum was located in the monastery. 3. Another object from the MSC Monastery in Hiltrup and Oeventrop is shown in the document titled Unidentified Collection AAA.
Owner of the artworks	Van Bussel Collection.
History of the Collection using the number or label	The Hiltrup collection has been sold. An inventory of the collection was started but not finished. As a result, not all the pieces in the collection were numbered.
Research questions	Did the museum belong to a monastery or convent?
For further information see	

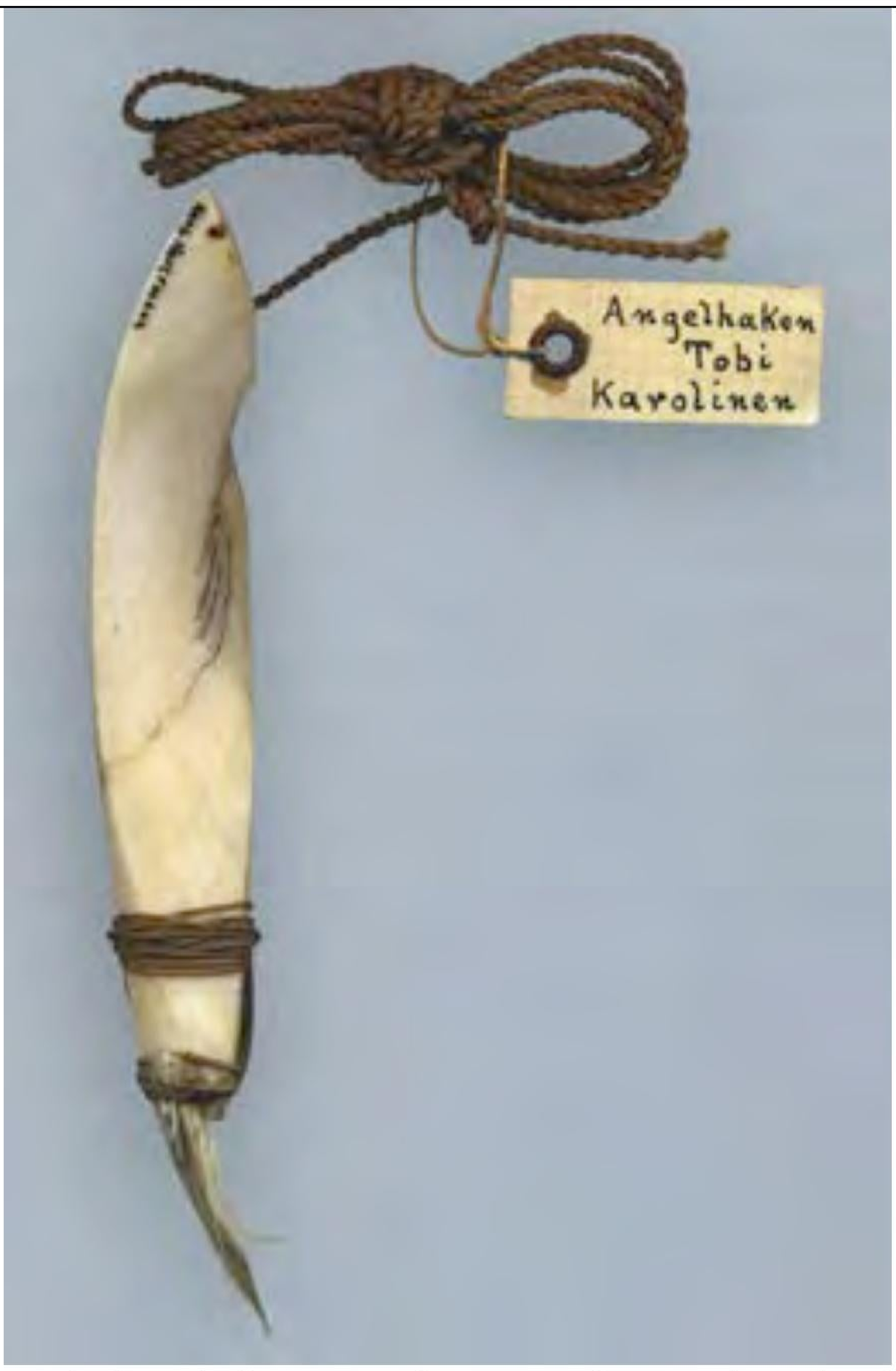
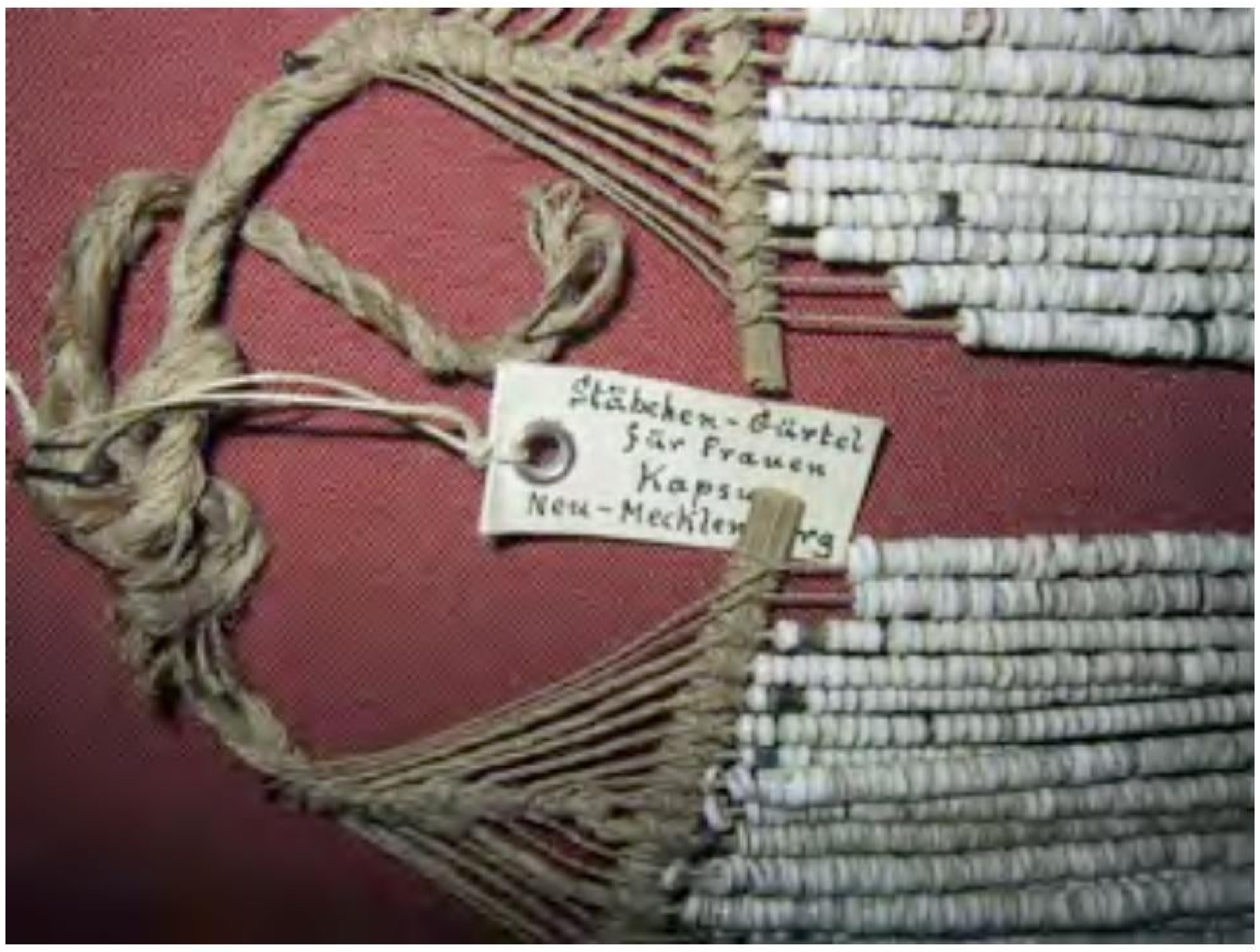
Document prepared by	Harry Beran with information and photographs (IMG_6456/6461/6469/6566/6587/6632) provided by Loed van Bussel
Document last worked on	16 July 2012

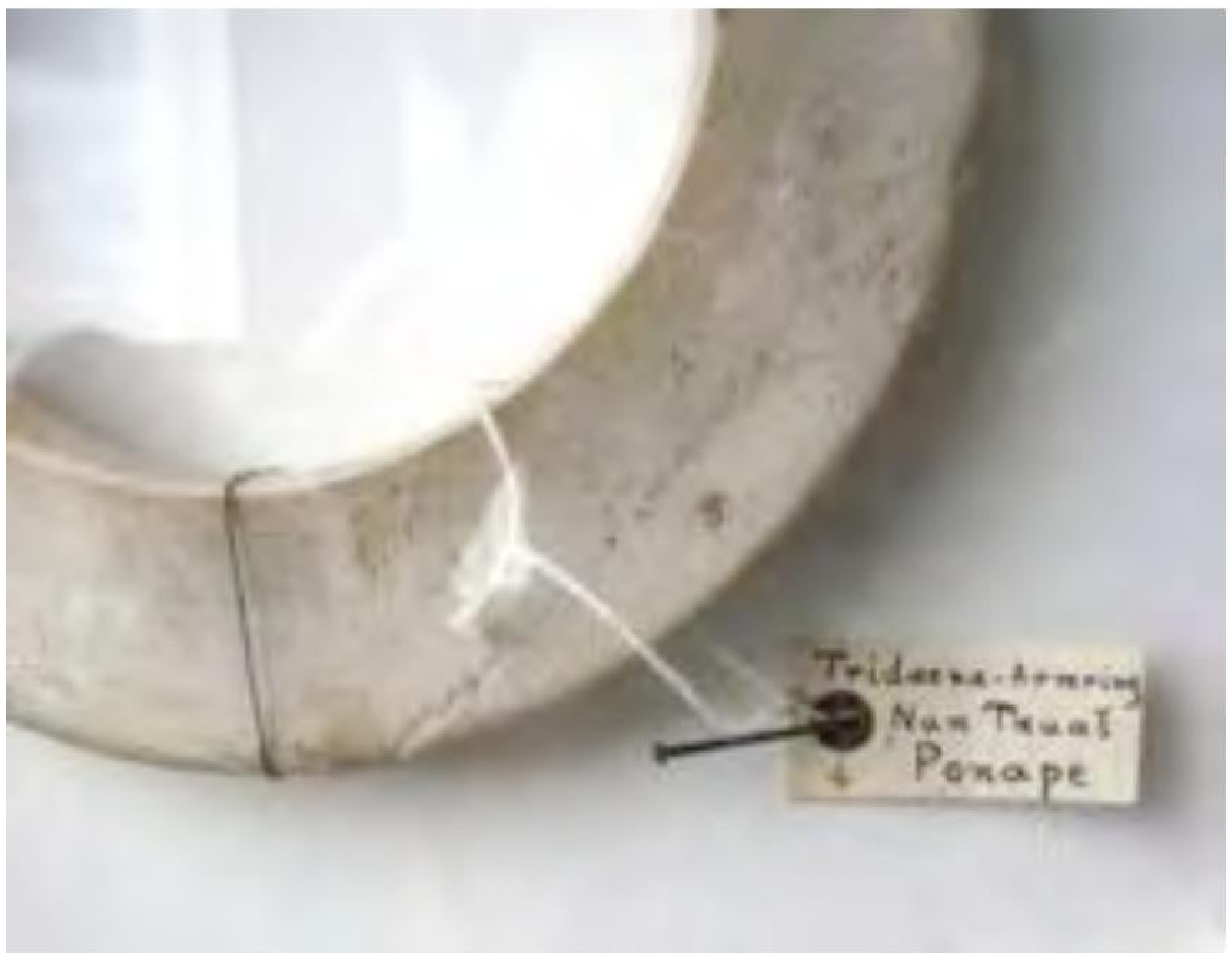
User of the inscription or label	**Dr Edmund Müller (1898-1976), Beromünster, Switzerland**
Picture of the number or label	 3383
Object which carries the number or label	
Comments	The mask also carries the following label inscribed with a pseudonym — Alex Filippini (cf.) — of the Melbourne collector Alex Philips.  ALEX W. L. FILIPPINI. NO..032.
Owner of	Mia van Bussel Collection (Z 021), ex Kevin Conru

the artwork	
History of the Collection using the number or label	The collection was sold at Sotheby's New York, Nov. 22nd, 1998. The mask illustrated here was lot 22, accession number 3383.
Research questions	
For further information see	
Document prepared by	Harry Beran with a photograph (IMG_6547/6548) from Loed van Bussel
Document last worked on	5 June 2012

User of the inscription or label	**???Hans Nevermann (18?? – (1982) Collection, Germany**
Picture of the number or label	 Angelhaken Tobi Karolinen 1. Label attached to fishhook. After Blau and Maaz (2012: 150)  Angelhaken Falálap Mogemog Karolinen 2. Label attached to fishhook. After Blau and Maaz (2012:

	153)  Stäbchen-Gürtel für Frauen Kapsu Neu-Mecklen rg 3. Label attached to belt. Loed van Bussel Collection ex Julius Konietzko Collection.  4. Label attached to fishhook. Loed van Bussel Collection ex Julius Konietzko Collection.  Tridacna-Armring Nan Tauat Ponape 5. Label attached to armring. Loed van Bussel Collection ex Julius Konietzko Collection.

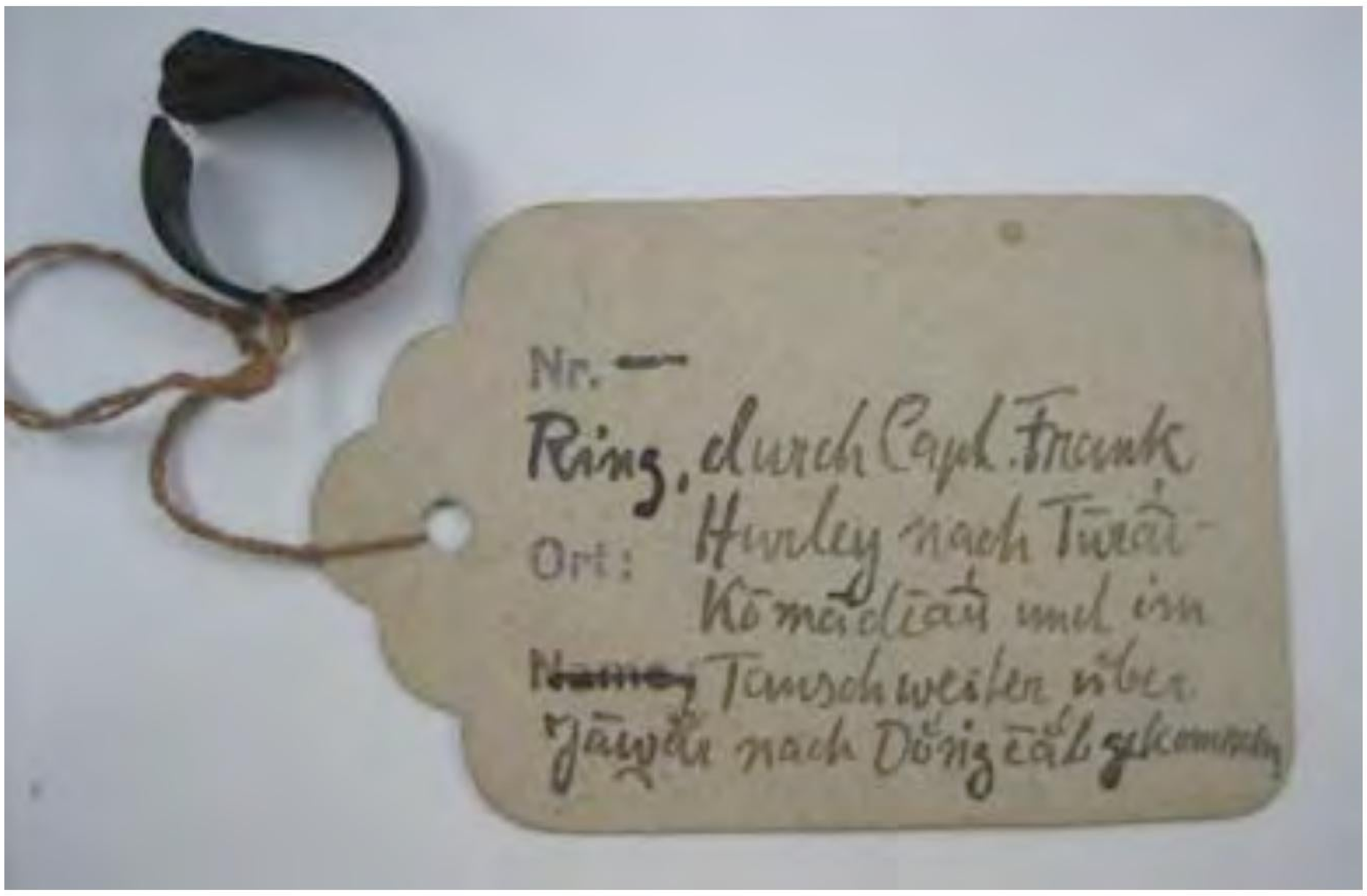
Object which carries the number or label	 Angelhaken Tobi Karolinen Fish hook from Tobi, Karoline Islands. After Blau and Maaz (2012: 150). Cf. label 1 above.  Stäbchen-Gürtel für Frauen Kapsu Neu-Mecklen rg Photograph of part of the belt attributed to New Ireland on the label numbered 3 above. Loed van Bussel (email April 23rd, 2012) comments that it is probably from the Caroline Islands.

	 Partial photograph of the armring from Ponape (see Label 5).
Comments	At present it is unclear who wrote these labels and for whose collection they were written. Klaus Maaz (letter Aug. 16, 2012) believes they were written for objects once in the collection of Hans Nevermann but not by himself. On the other hand, Loed van Bussel believes the labels were written by Nevermann after Konietzko's death when the latter's widow asked him to determine where all the objects in her late husband's vast private museum collection had come from. Maaz (ibid.) considers this implausible as he thinks Nevermann would not have been able to localise some of the objects as precisely as they are. The facts seem to be these. 1. Hans Nevermann was a curator at the Museum für Völkerkunde in Berlin (Loed van Bussel) and he died in 1982 (LvB email 28 June 2012). 2. Nevermann was a member of the Hamburg South Seas Expedition of 1908-1910 and is the author or co-author of numerous books, including those listed below under 'For further information see'. 3. The numerous fishhooks in Blau and Maaz (2012: 33, 55, 75, 79, 97, 103, 105, 150, 151, 153, 158, 159, 160, 161-3, 167, 169, 173, and 277) with such labels were obtained partly directly from the collection of Serge Brignoni (1903-2002) and partly from an auction in Helsinki of objects which Daniel Blau believes are also from the Brignoni Collection

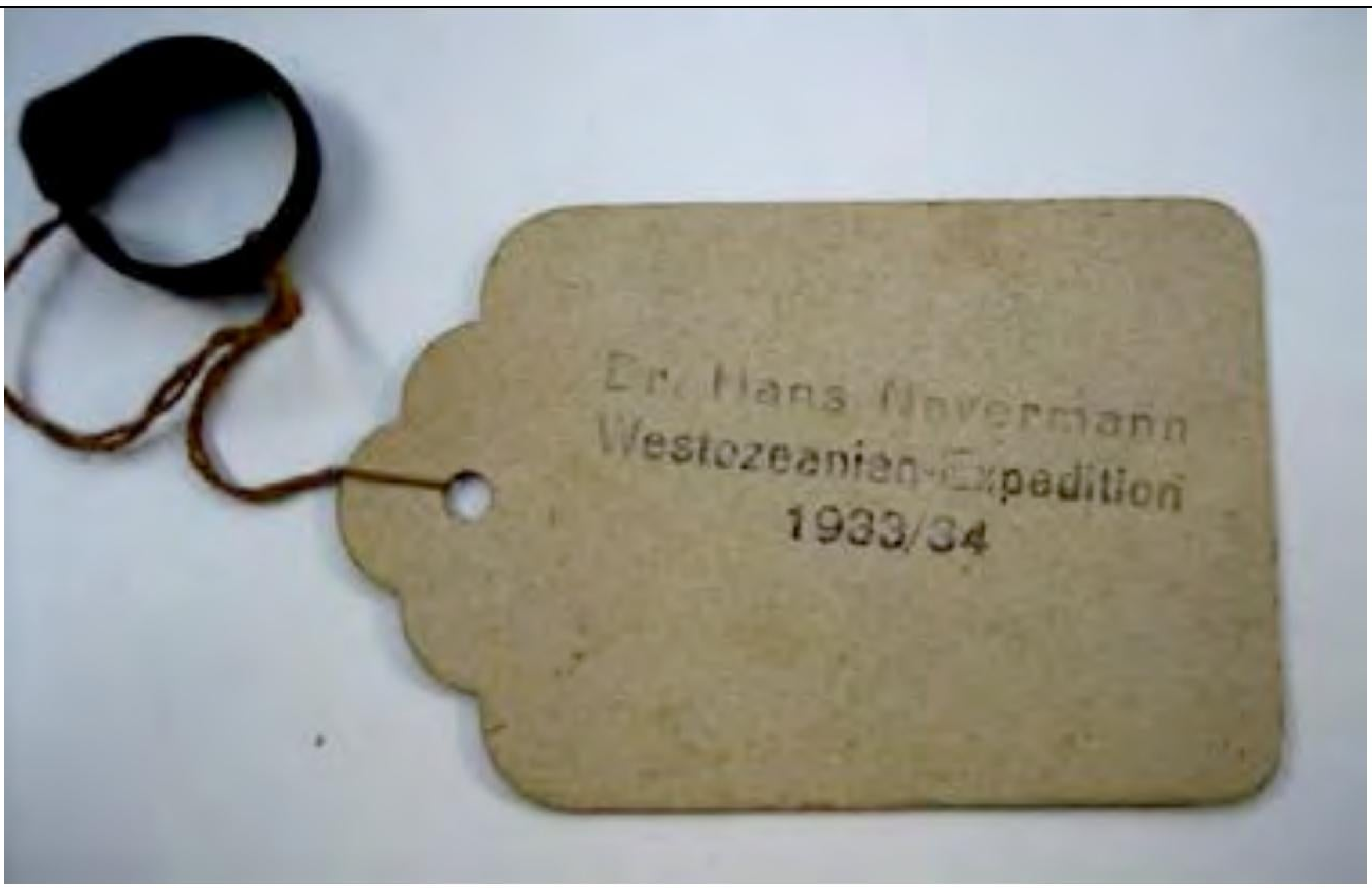
4. The objects with such labels in Loed van Bussel's collection were obtained from the collection of Julius Konietzko (1886-1952).

5. Many of the labels attribute objects to very precise localities. Neither Brignoni nor Konietzko would have had the knowledge to do this.

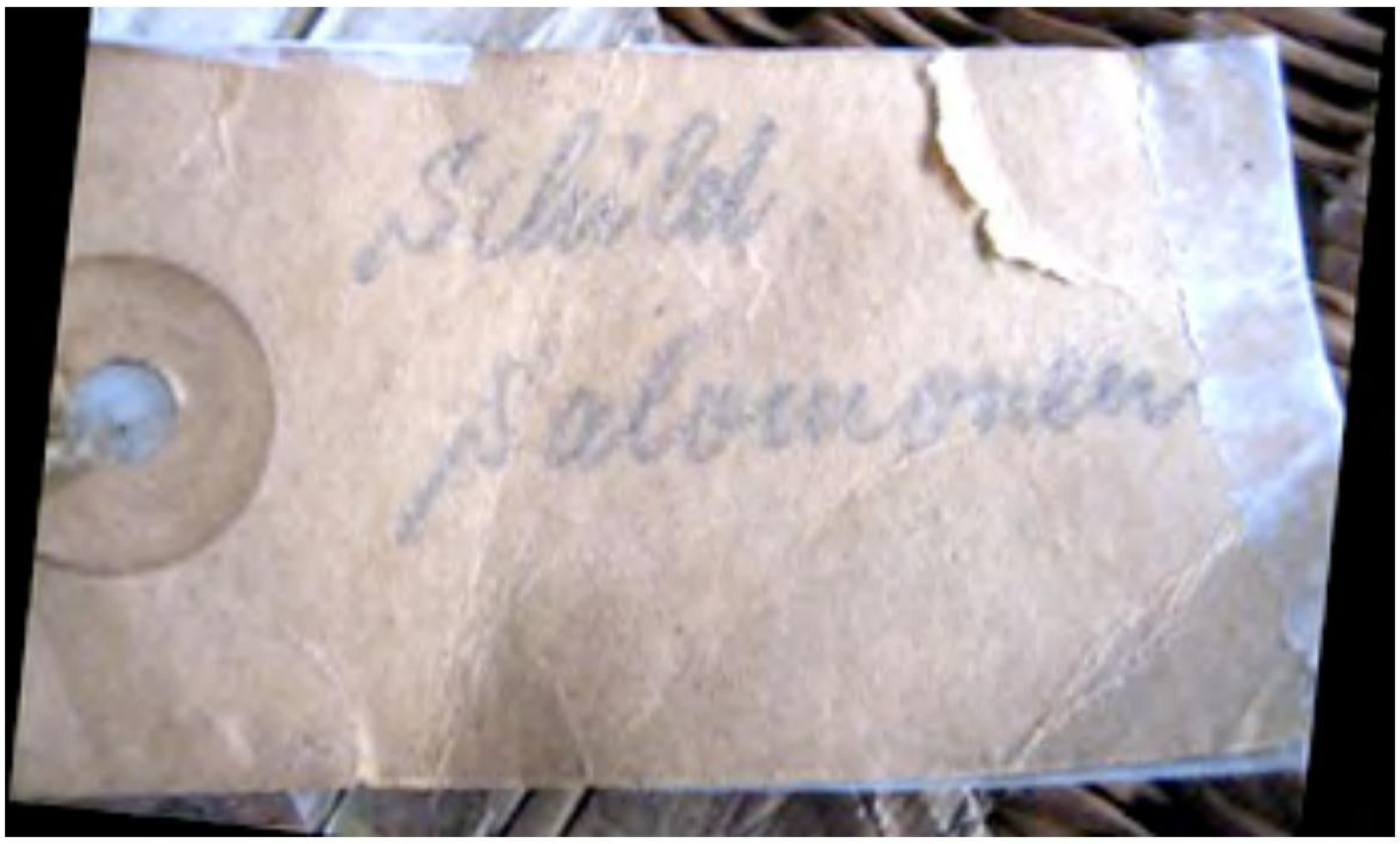
6. The label shown below, in Loed van Bussel's collection, was almost certainly written by Nevermann as it is stamped on the back 'Dr Hans Nevermann Westozeanien Expedition 1933/34'. The handwriting is cursive while that on the oblong labels shown above is non-cursive. This makes it difficult to compare them but they are probably by different hands.



Nr. —
Ring, durch Capt. Frank
Ort: Hurley nach Tūrāi-
Kōmadiāu und im
~~Name~~ Tauschwege über
Jāwde nach Dōrigeāb gekommen


Dr. Hans Nevermann
Westozeanien-Expedition
1933/34

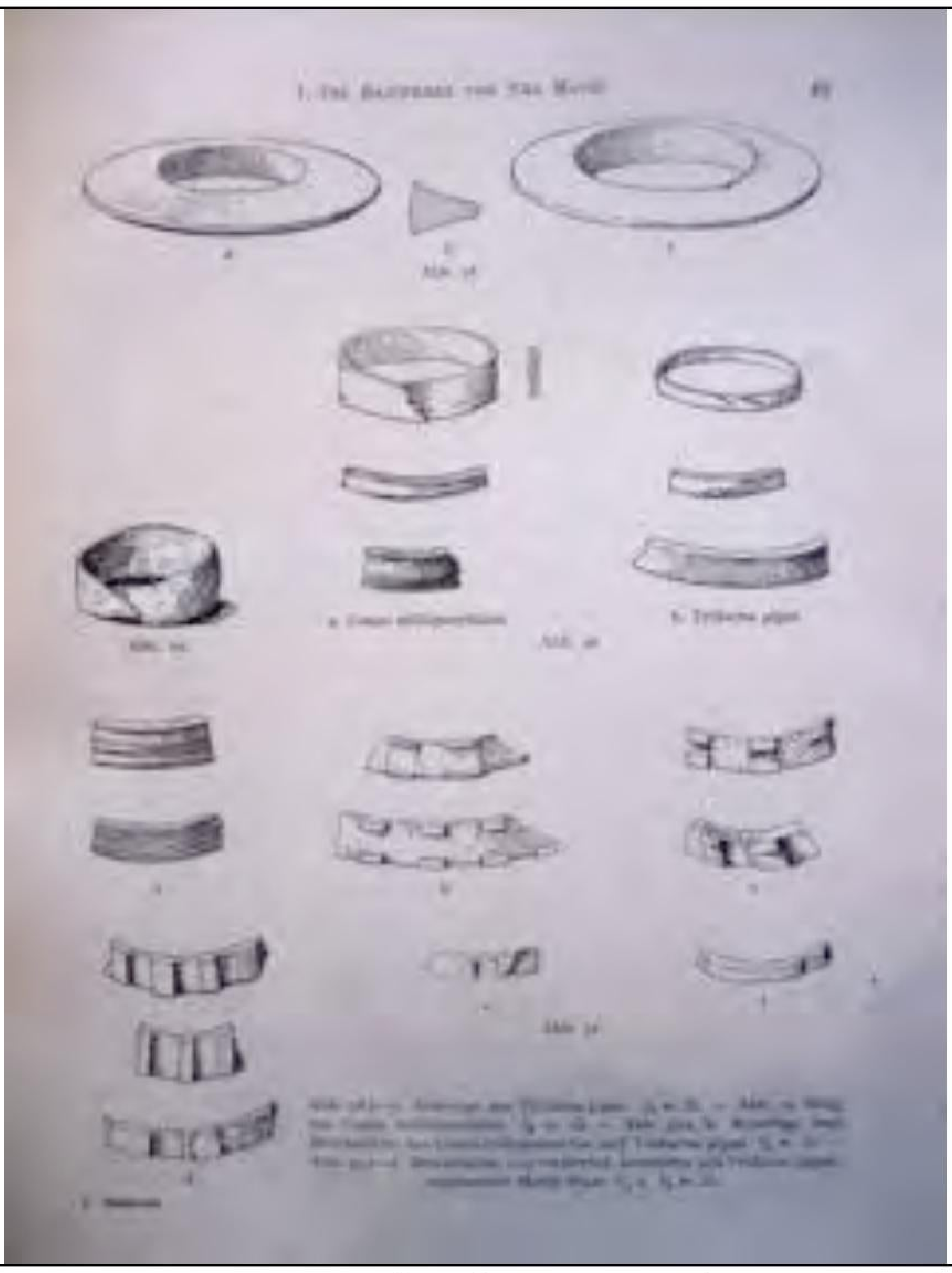
7. The label shown below, in Loed van Bussel's collection, was almost certainly written by Julius Konietzko (cf.) It is attached to a Solomon Islands shield ex Konitzko's collection and is one of a number of labels by this hand from this collection. The handwriting is clearly different from that non-cursive writing on the oblong labels shown above.


Schild
Salomonen

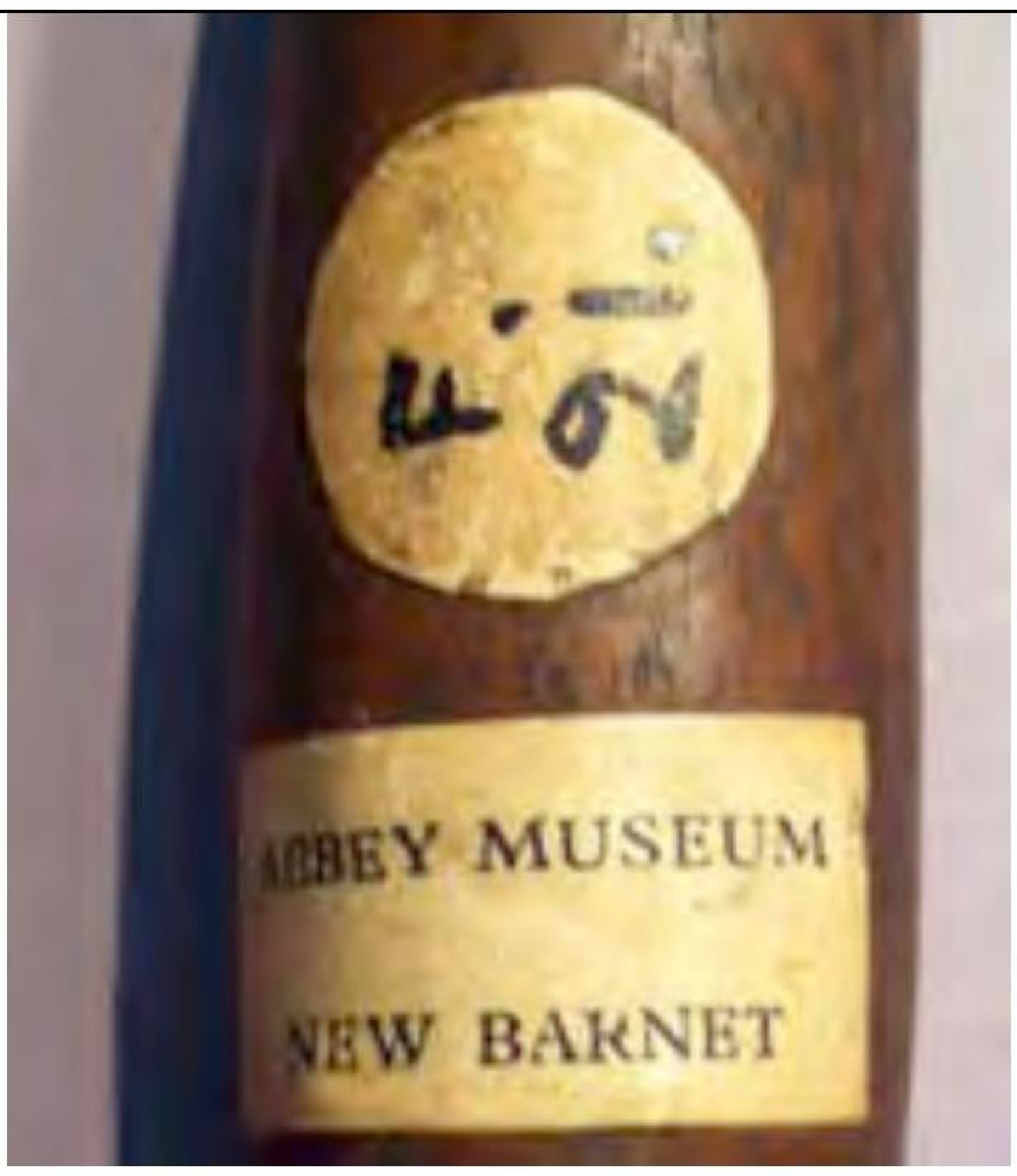
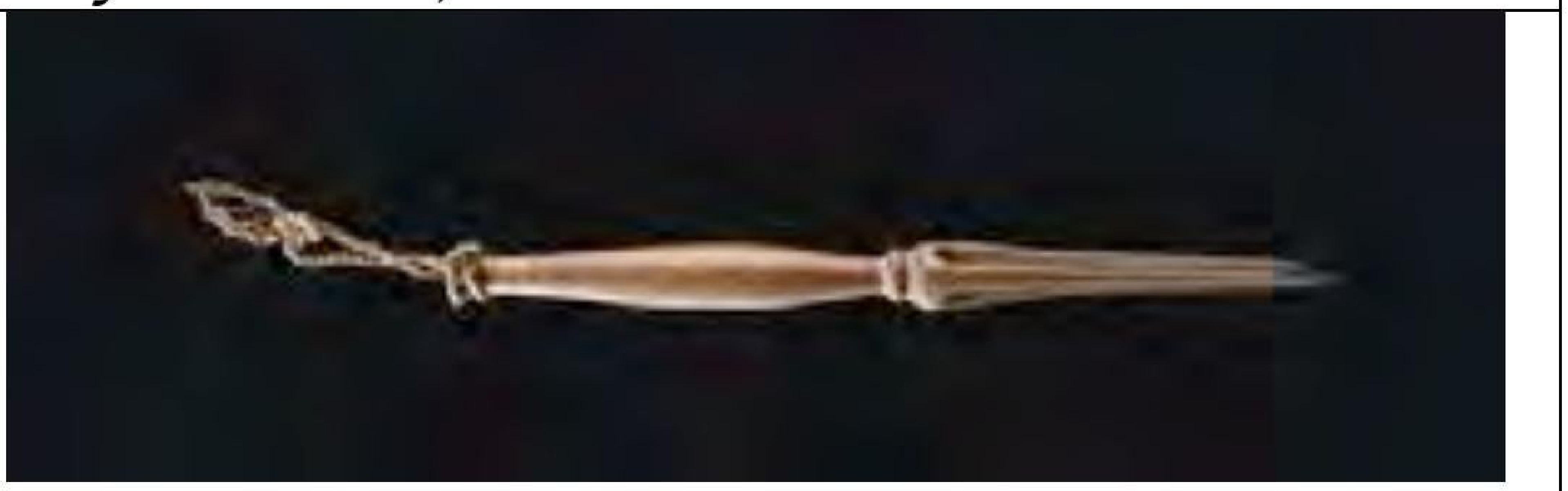
8. A number of fishhooks from the Julius Konietzko Collection went to the German Hunting and Fishing Museum, Munich, and none carries an oblong label of the type shown above (Klaus Maaz, letter Aug. 16, 2012).

If the 'facts' listed are indeed facts and Maaz is right

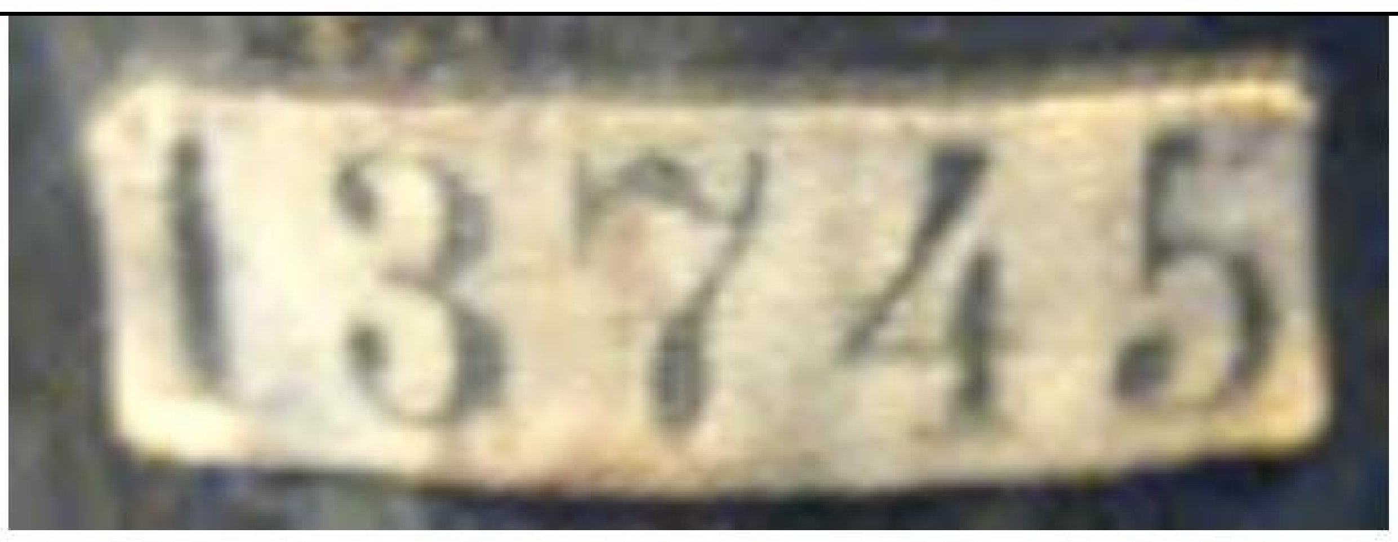
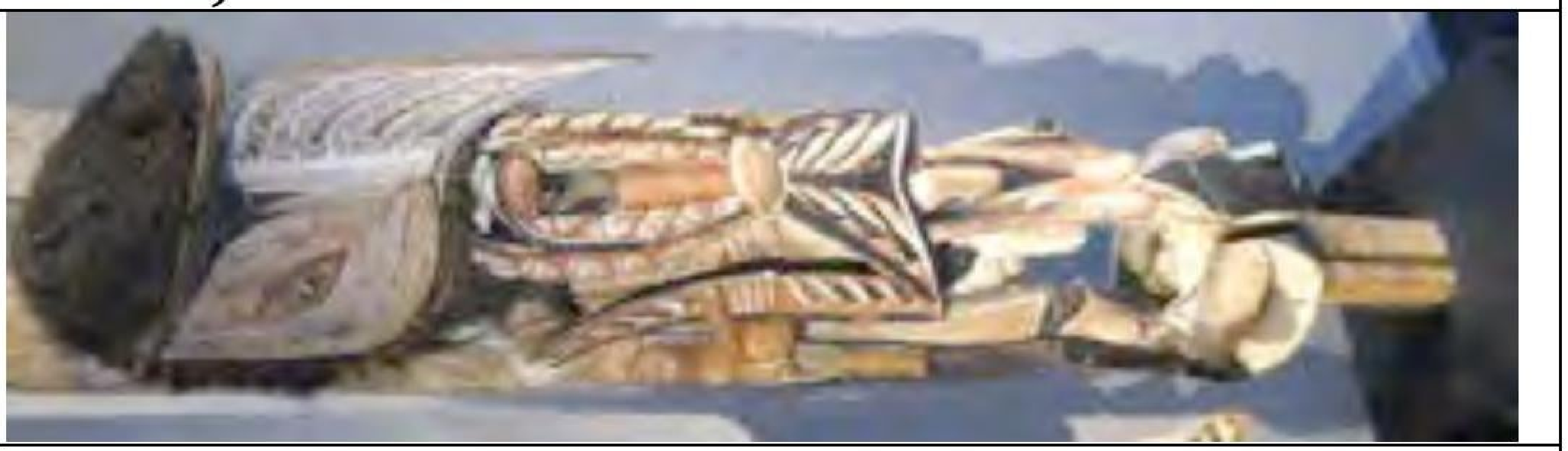
	that the labels were written for objects in Nevermann's collection, then Konietzko and Brignoni would have obtained them with the labels already in place. In the former's case this would have been before 1952 when he died
Owner of the artwork	Objects with the labels 1 – 3 are in the collection of Klaus Maaz or Daniel Blau. Objects with the labels 4 – 5 are in the van Bussel Collection.
History of the Collection using the number or label	
Research questions	1. Did Nevermann have a private collection, parts of which he sold or exchanged? 2. Are there any objects with oblong labels with non-cursive writing like those shown above in the Museum of Ethnography, Hamburg, or the Museum of Ethnology, Berlin? If so, do they throw any light on who wrote them and for which collection?
For further information see	1. Nevermann was a member of the Hamburg South Seas Expedition of 1908-1910 and is the author or co-author of numerous books, including the following: - 1933. *Südseekunst*. Berlin: Stattliches Museum für Völkerkunde. - 1933. *St. Matthias-Gruppe, etc (Ergebnisse der Südsee-Expedition, 1908-1910*. II. Ethnographie. A. Melanesien. Vol. 2. - 1934, *Admiralitaets Inseln. Vol. 3 of Ergebnisse der Suedsee Expedition 1908-10*. Hamburg: Friederichsen, De Gruyter & Co. - No date. With Margaret Trowell. *African and Oceanic Art*. Translated from the German. New York: Harry N. Abrams. 2. Loed van Bussel (email April 26th, 2012) notes that the armring shown partially with Label 5 above was published in the book *Ponape: die Ruinen. Ponapegeschichten* by Paul Hambruch in ?1936 (the item at the top of the page). This could be relevant as to whether Nevermann wrote the labels shown here.

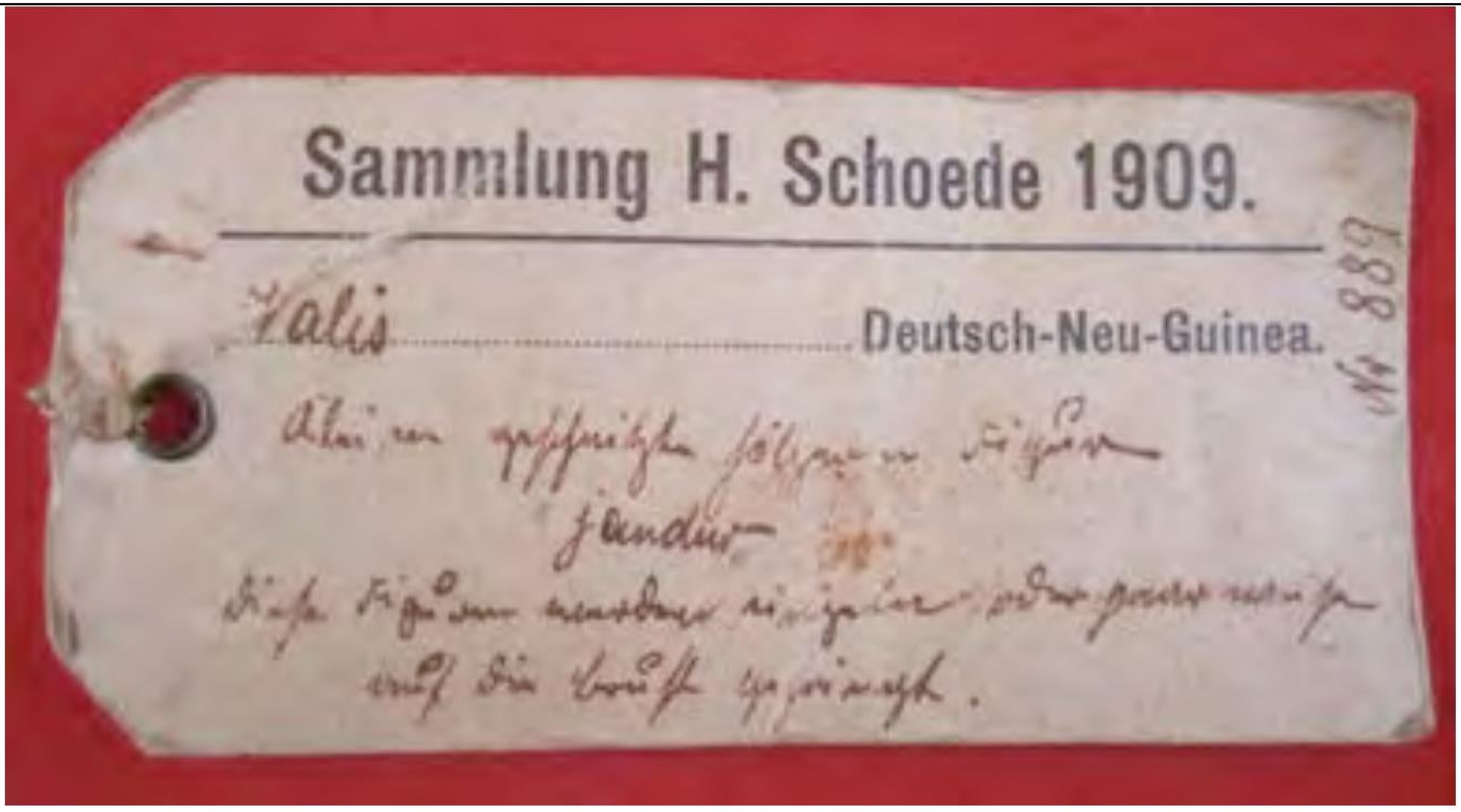
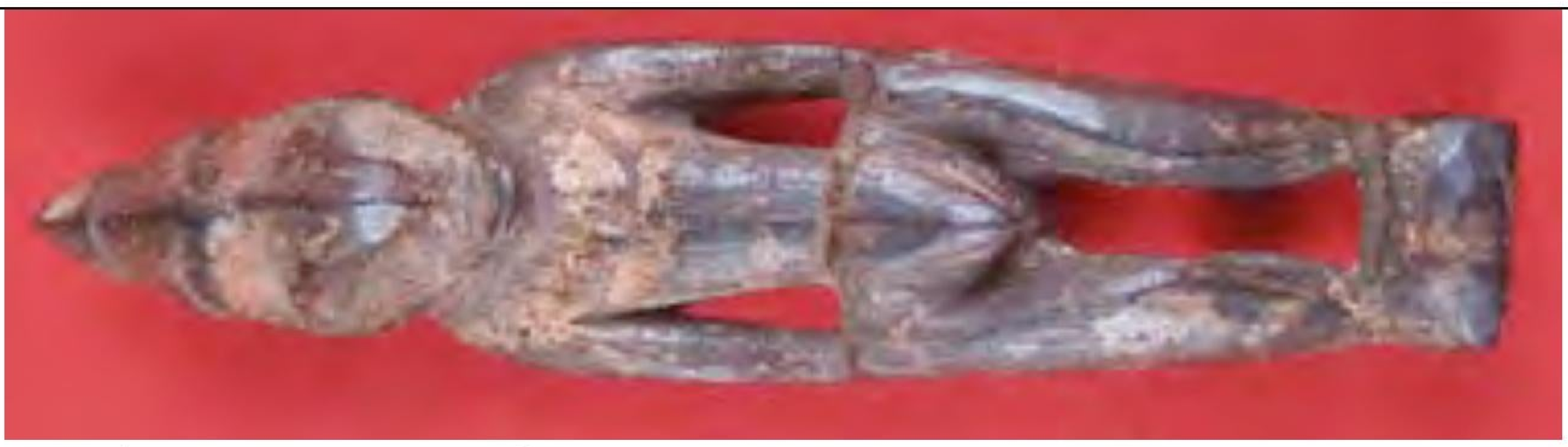
	
Document prepared by	Harry Beran with photographs and information from Loed van Bussel, Daniel Blau, and Klaus Maaz.
Document last worked on	25 Aug. 2012

User of the inscription or label	William Ohly (1883-1955), Abbey Museum, New Barnett, England

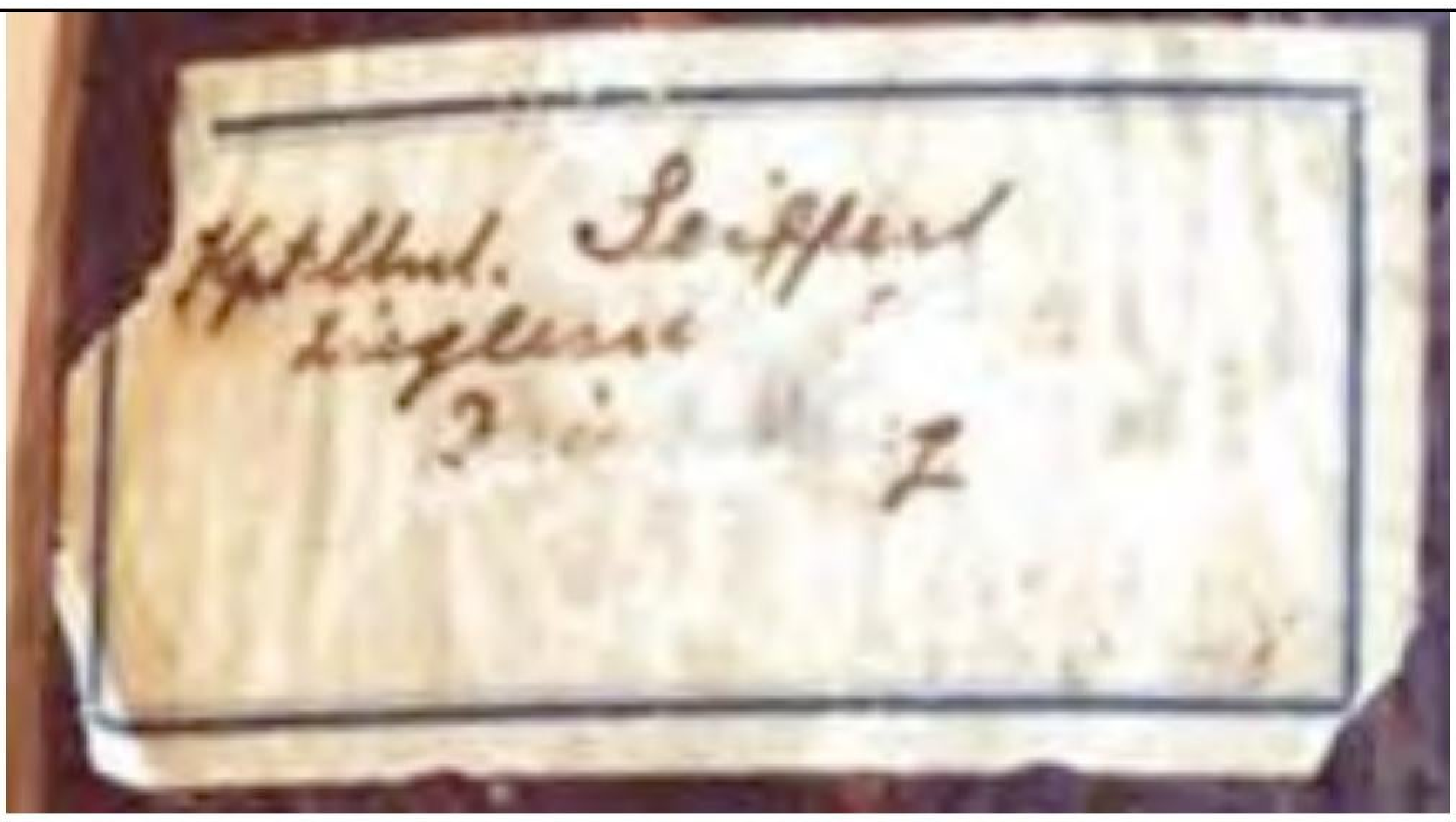
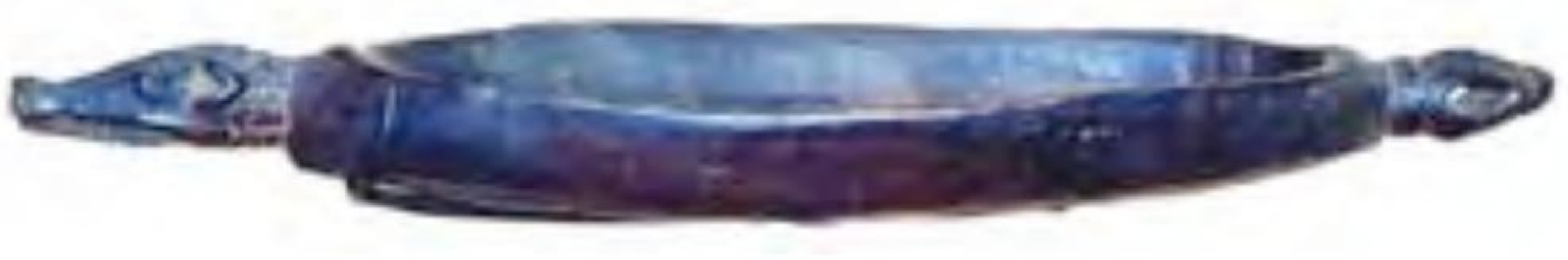
Picture of the number or label	 Note that the inscription on the circular label is F 21 (turn the label 90 degrees to the right in your mind).
Object which carries the number	 A Fijian Fork
Comments	The Abbey Museum was founded with William Ohly's collection. Although Ohly 'never kept an account of his acquisitions' (Waterfield 2011: 2), the inscription 'F 21' may refer to a museum inventory number.
Owner of the artwork	Private collection, Paris.
History of the Collection using the number or label	Ohly ran Berkeley Gallery in London from 1941 (Waterfield and King 2006: 105) and created the Abbey Museum in New Barnett, north of London (Waterfield 2011: 2). Selections from his collection were sold at Christie's Paris on December 13th, 2011. The Fijian fork shown above was Lot 202.
Research questions	
For further information see	Waterfield and King (2006: 104-109). Auction catalogue Christie's Paris, December 13th, 2011.
Document prepared by	Charles-Wesley Hourdé

Document last worked on	May 9th 2011, with a few added comments by HB June 6th, 2012 and 29 Sept 2014.

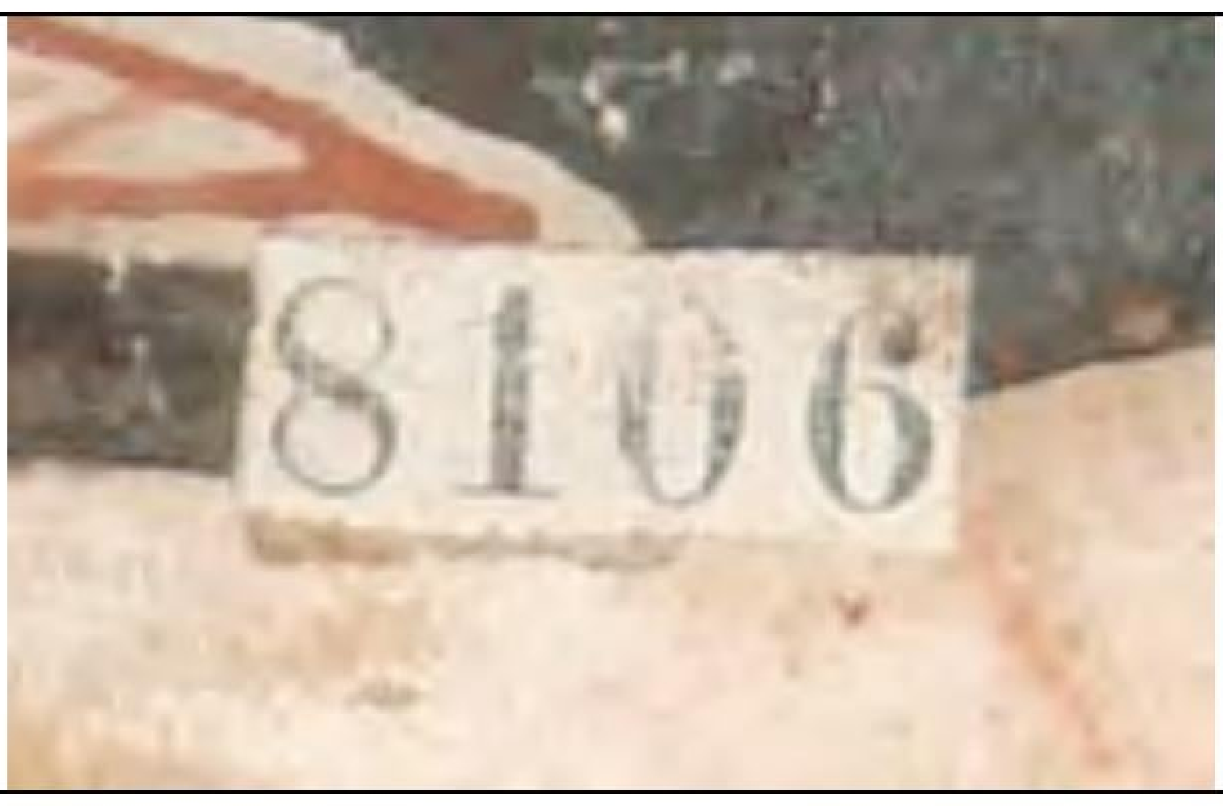
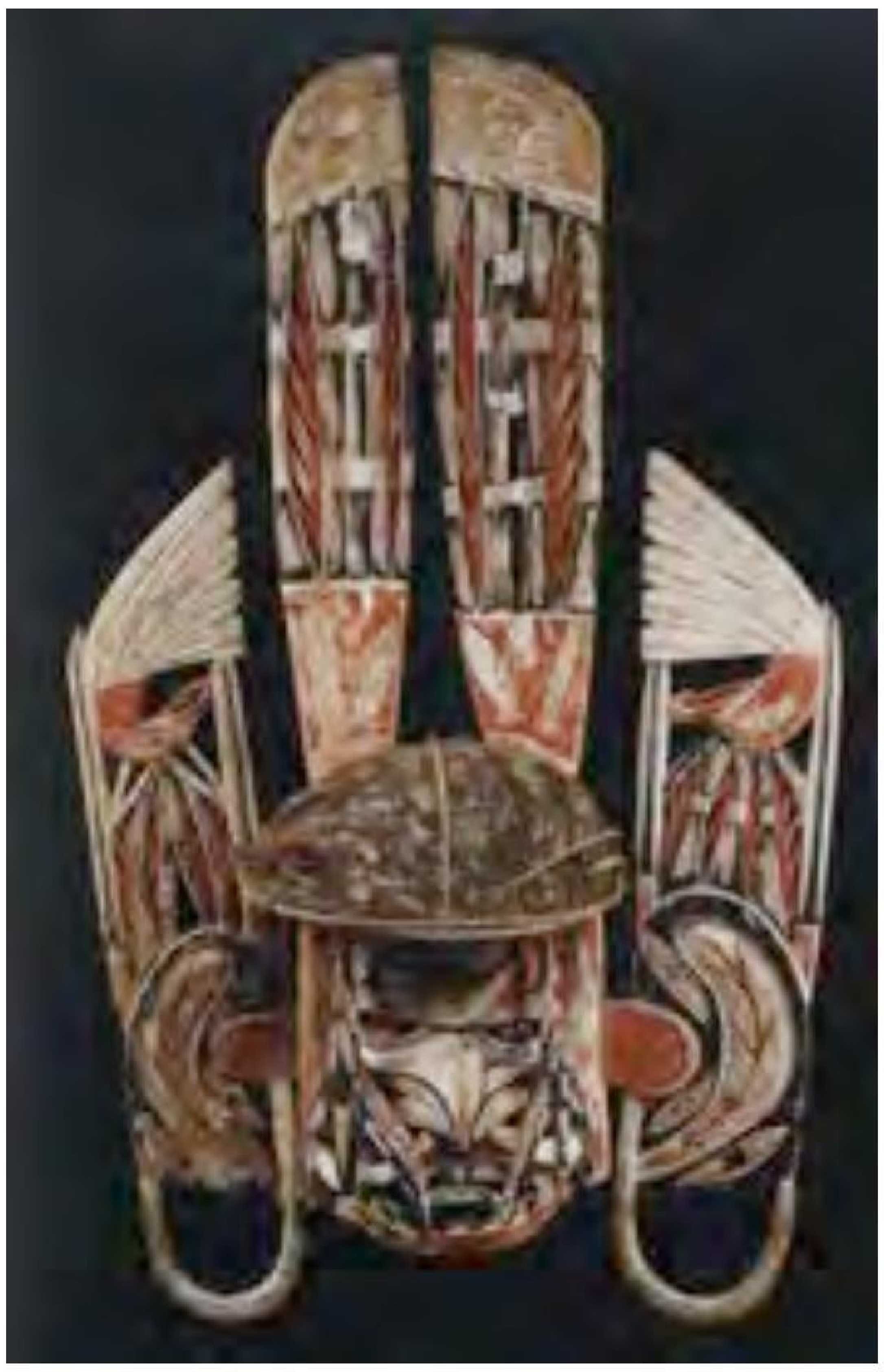
User of the inscription or label	**Rautenstrauch-Joest-Museum, Cologne**
Picture of the number or label	 Fabric label. The number is also inscribed on the object.
Object which carries the number	
Comments	Burkhard Fenner (email 7 Dec 2012) advises that the Rautenstrauch-Joest-Museum has used fabric labels in the past. There is also a document on objects ex the RJM with inscribed catalogue numbers.
Owner of the artwork	Van Bussel Collection (Z 230), by exchange ex the Rautenstrauch-Joest-Museum in 1967.
History of the Collection using the number or label	The Rautenstrauch-Joest-Museum is, of course, still flourishing.
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs supplied by Loed van Bussel and further information from Burkhard Fenner (email 7 Dec. 2012).
Document last worked on	2 Jan 2013

User of the inscription or label	H. Schoede Collection
Picture of the number or label	 Sammlung H. Schoede 1909. Walis ……………… Deutsch-Neu-Guinea. No 889
Object which carries the number or label	 Sepik River region figurine
Comments	
Owner of the artwork	Private Collector 2
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Collector 2
Document	24 JULY 2013

last worked on	

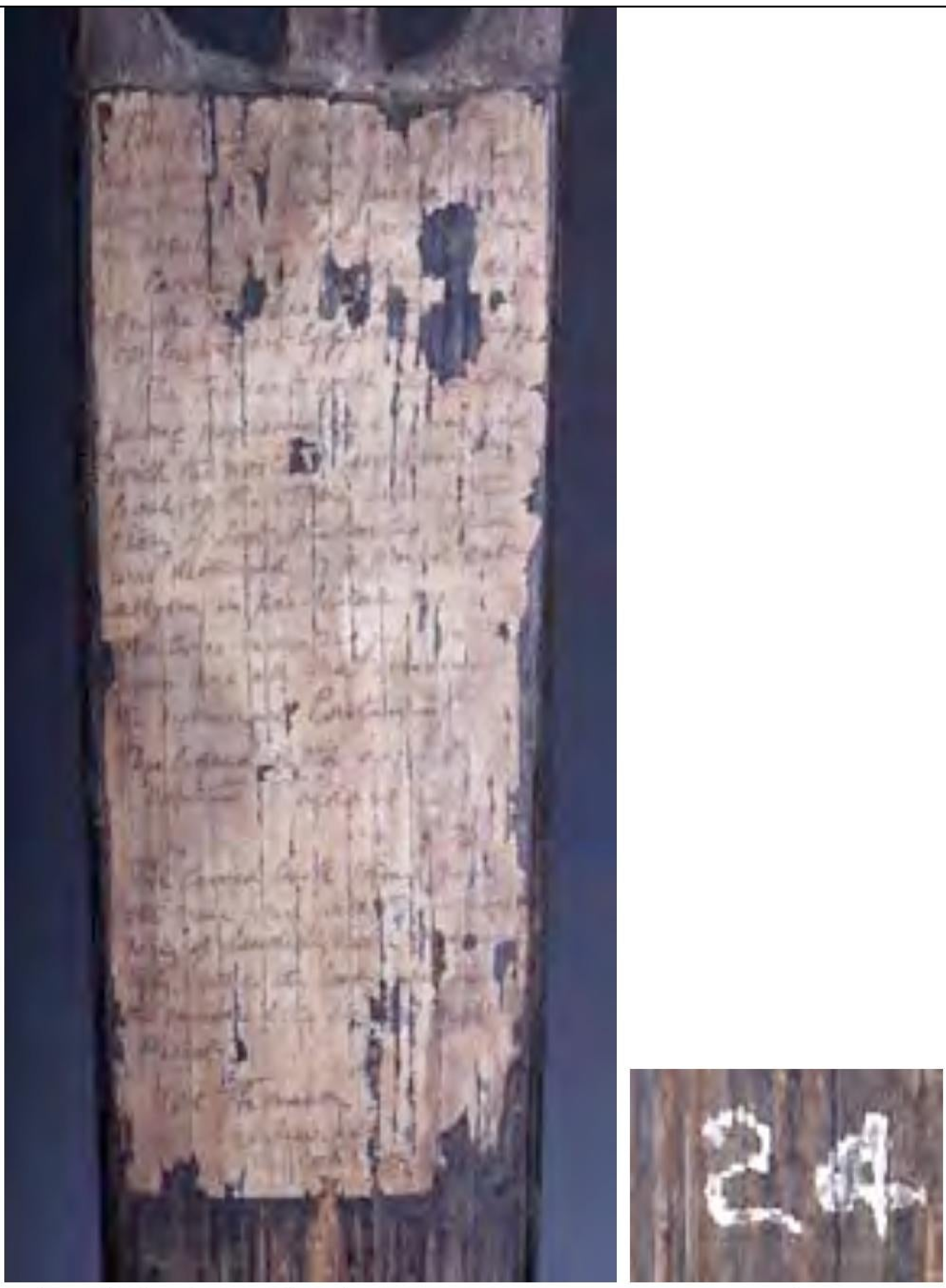
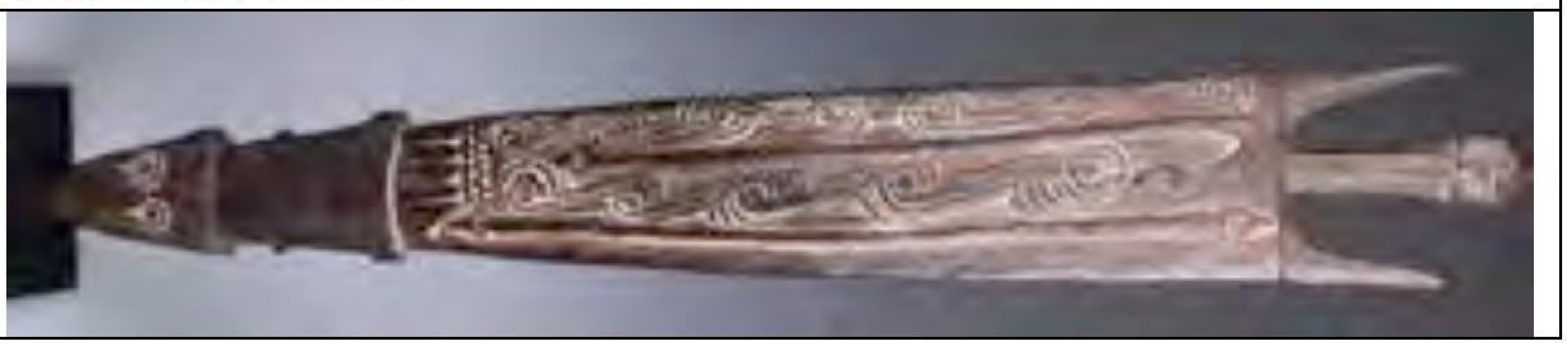
User of the inscription or label	**Seiffert Collection**
Picture of the number or label	 The first line of the label reads in German ‘Kptnltnt Seiffert’.
Object which carries the number or label	 A Sepik River pigment dish
Comments	1. David Rosenthal (email Oct. 4, 2012) has established that the first line of the German text of the label is short for Kapitänleutnant Seiffert (literally translated Captain-Lieutenant Seiffert) and that Seiffert served on the German patrol ship S.M.S. Cormoran in 1910. Cf. http://marshall.csu.edu.au/Marshalls/html/history/Cormoran.html. 2. The label is strong evidence that the dish was collected by Seiffert but if Seiffert wrote the label would he have included his rank? The second and third lines of the inscription may throw light on this issue but they have not yet been deciphered.
Owner of the artwork	Private Canadian Collector in 2012, ex David Rosenthal Collection
History of the Collection using the number or label	

Research questions	
For further information see	
Document prepared by	Harry Beran with photographs from the Canadian collector and information from David Rosenthal.
Document last worked on	3 Jan 2013

User of the inscription or label	**State Ethnological Museum, Dresden (Museum für Völkerkunde, Dresden)**
Picture of the number or label	
Object which carries the number	 Malagan mask.
Comments	The label appears on the forehead.
Owner of the artwork	Malagan Mask, sold by Christie's, December 13th 2011, lot 226.

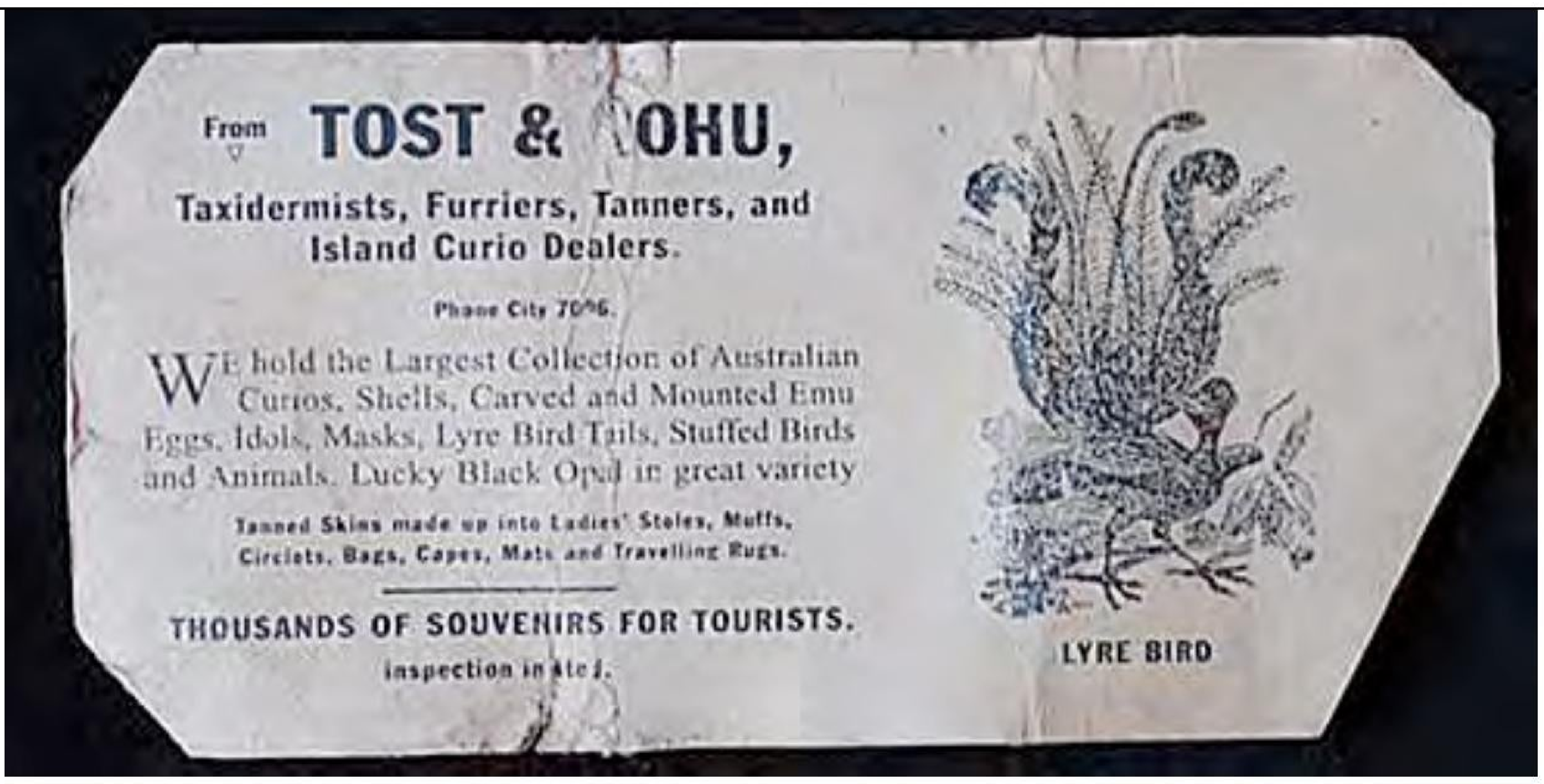
History of the Collection using the number or label	1. Collected by Richard Parkinson (1844-1909), then offered to the Dresden Museum in 1883. Museum für Völkerkunde, Dresden, (inv. 8106) Everett Rassiga, Budapest, 1976 Ben Birillo, New York, 1976 Publication Meyer, A., Parkinson, R., *Schnitzereien und Masken vom Bismarck Archipel und Neu Guinea. Publicationen aus dem Königlichen Ethnographischen Museum Dresden*, 1895, pl.II, n.1, fig.91. 2. State Ethnological Museum, Dresden, is of course still going strong. I believe the selling of some artworks from its collection was forced on the museum by the government during the communist period.
Research questions	
For further information see	
Document prepared by	Charles-Wesley Hourdé, with an addition by HB
Document last worked on	24 April 2011, supplemented 23 May 2012

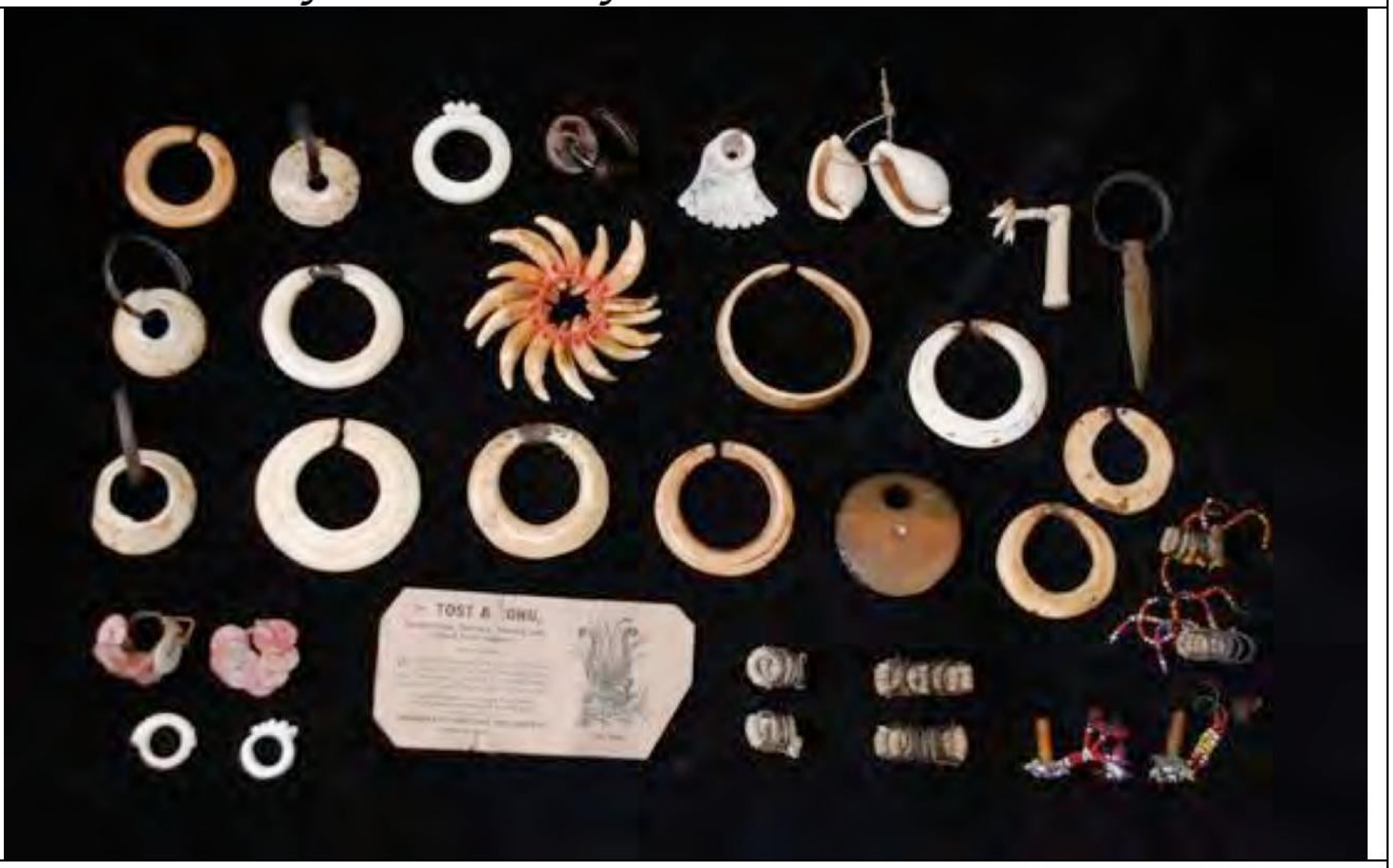
User of the inscription or label	**Captain W.C. Thomson (1851-1934) Collection**

	 Portrait photograph of Thomson copied from the cover of the Pickles catalogue mentioned below.
Picture of the number or label	 The label and Thomson register number on the Massim club.
Object which carries the number or label	

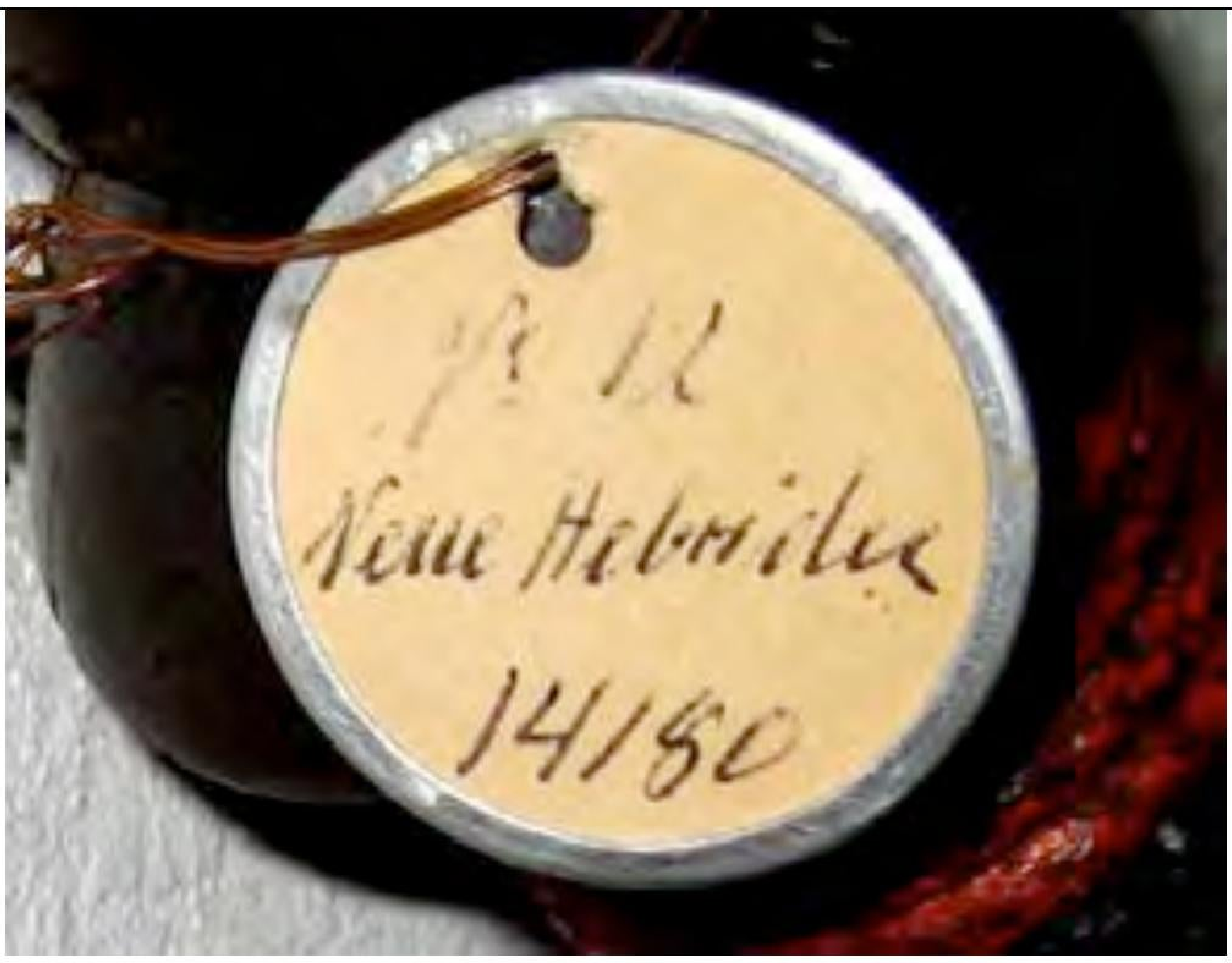
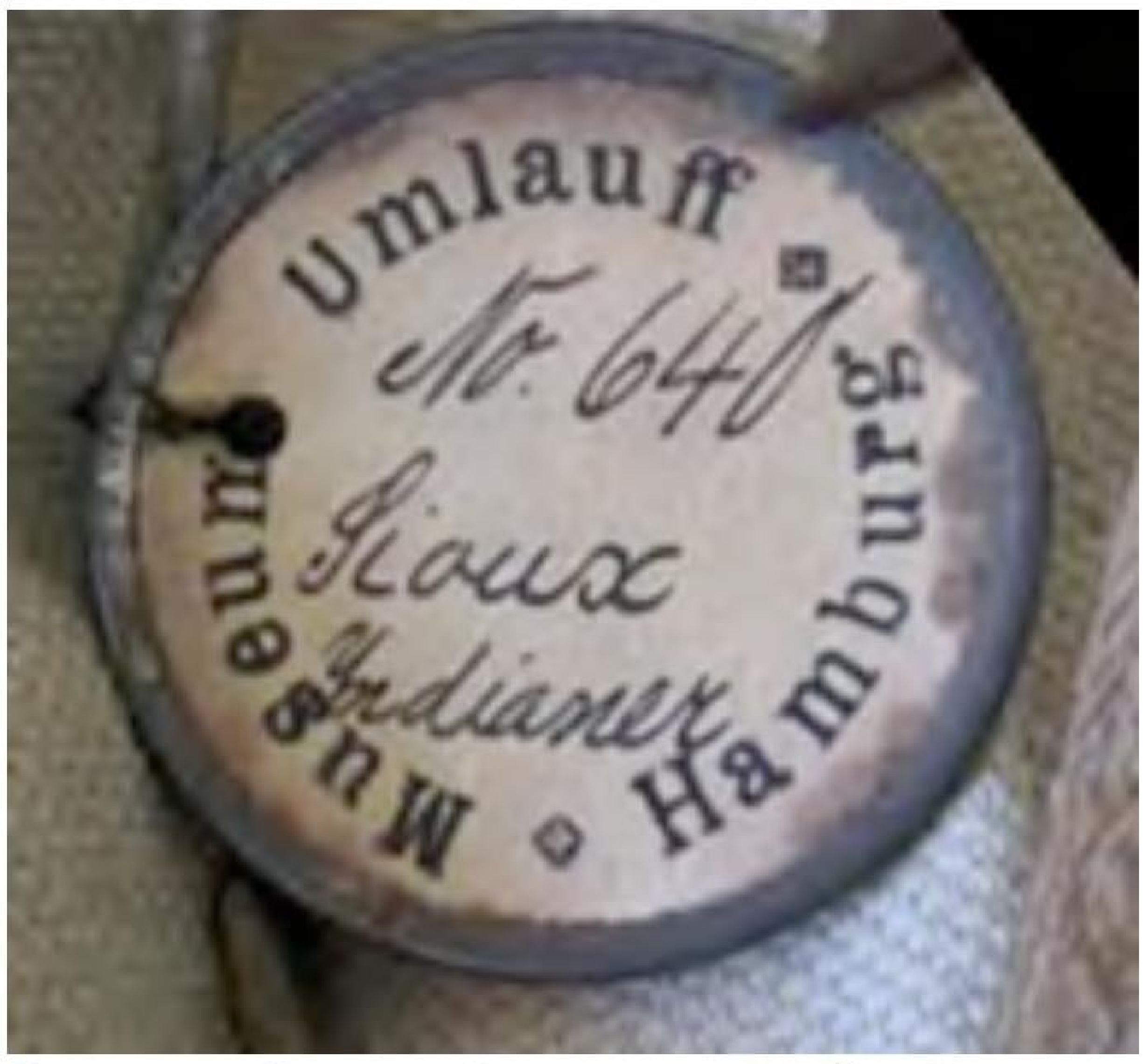
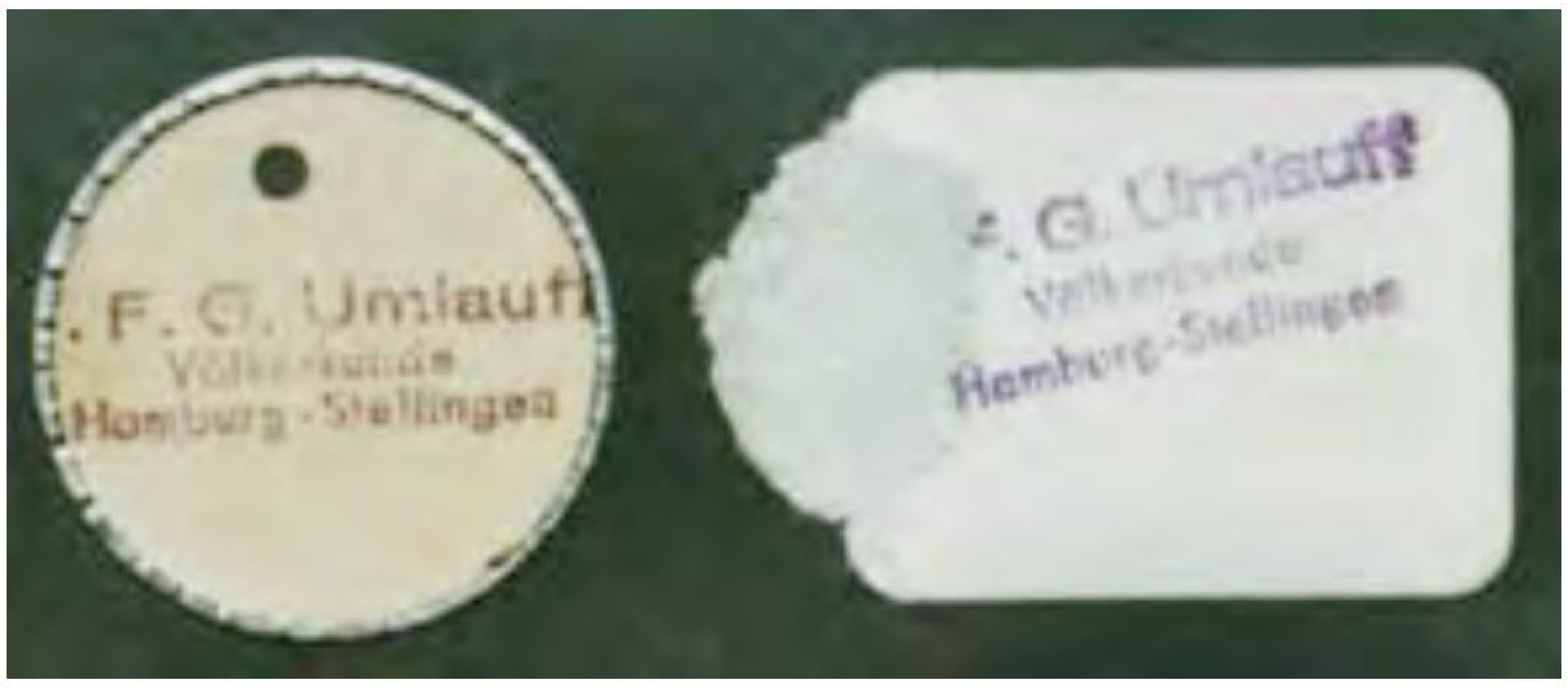
	 Back and front of a Massim club Fijian kava bowl
Comments	1. The Pickles sales catalogue indicates that some of the artworks in the Thomson collection had registration numbers inscribed on them, including the club show above (Lot 138), inscribed 24. Some of the numbers were inscribed as Roman numerals; for example, the Fijian kava bowl (Lot 79) shown above was inscribed ‘King Thakumbau’s Kava bowl’ and ‘XLIII’. 2. The Pickles catalogue also indicates that some objects in the collection lacked registration number. This was so for two of the lots I bought, both illustrated in the Pickles catalogue: Lot 140, a Massim washboard, and Lot 142, a Massim human figure. 3. A number of the objects illustrated in the Pickles catalogue carry descriptive labels in Thomson’s hand; for example, Lot 78, a Fijian oil dish and the club shown above, Lot 138. 4. The label on the Massim club indicates that Thomson obtained the club from Sir William MacGregor, the first Lieutenant-Governor of British New Guinea, who served in this position from 1888 to 1898. Thomson signed the label in 1897.

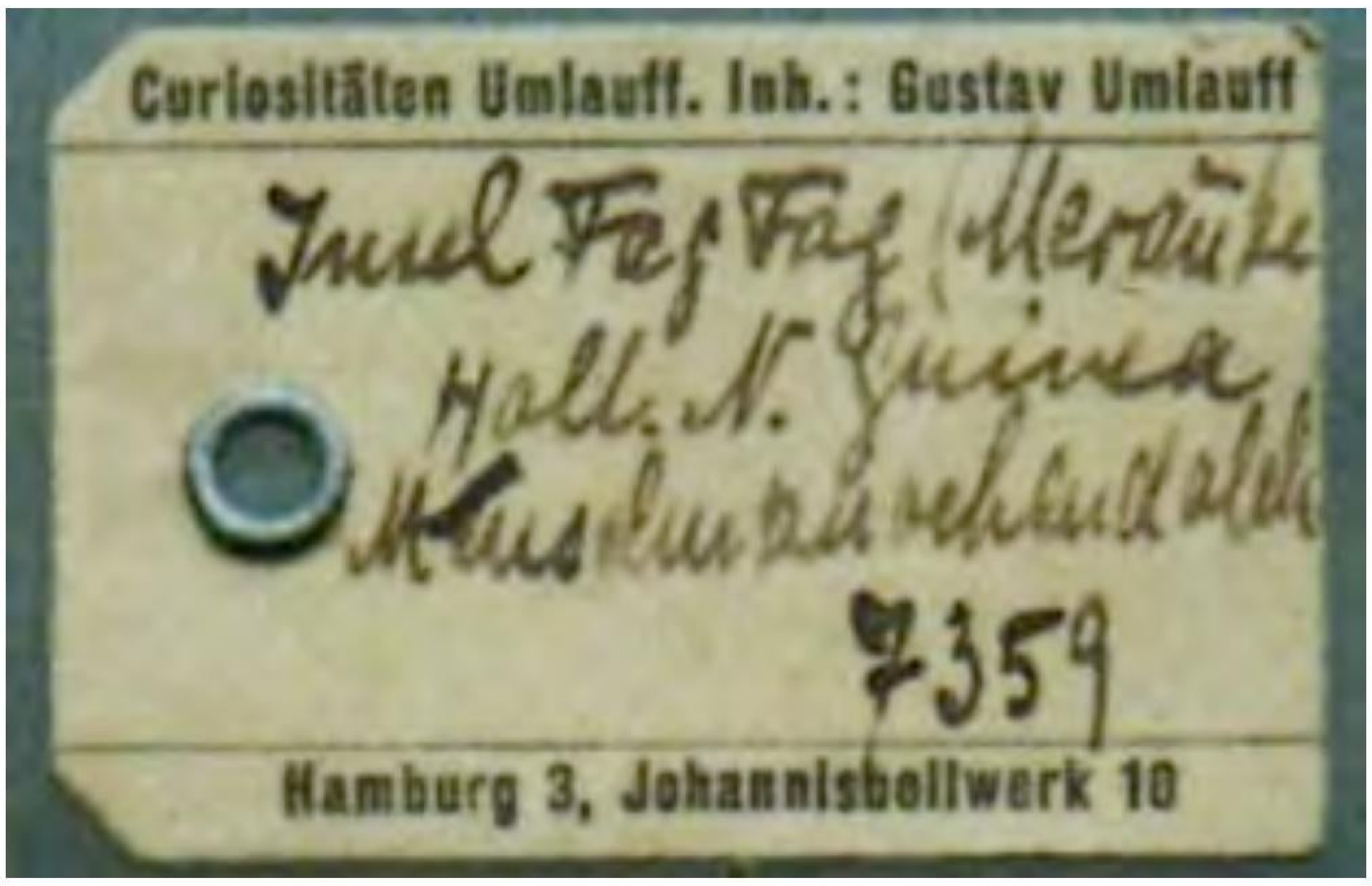
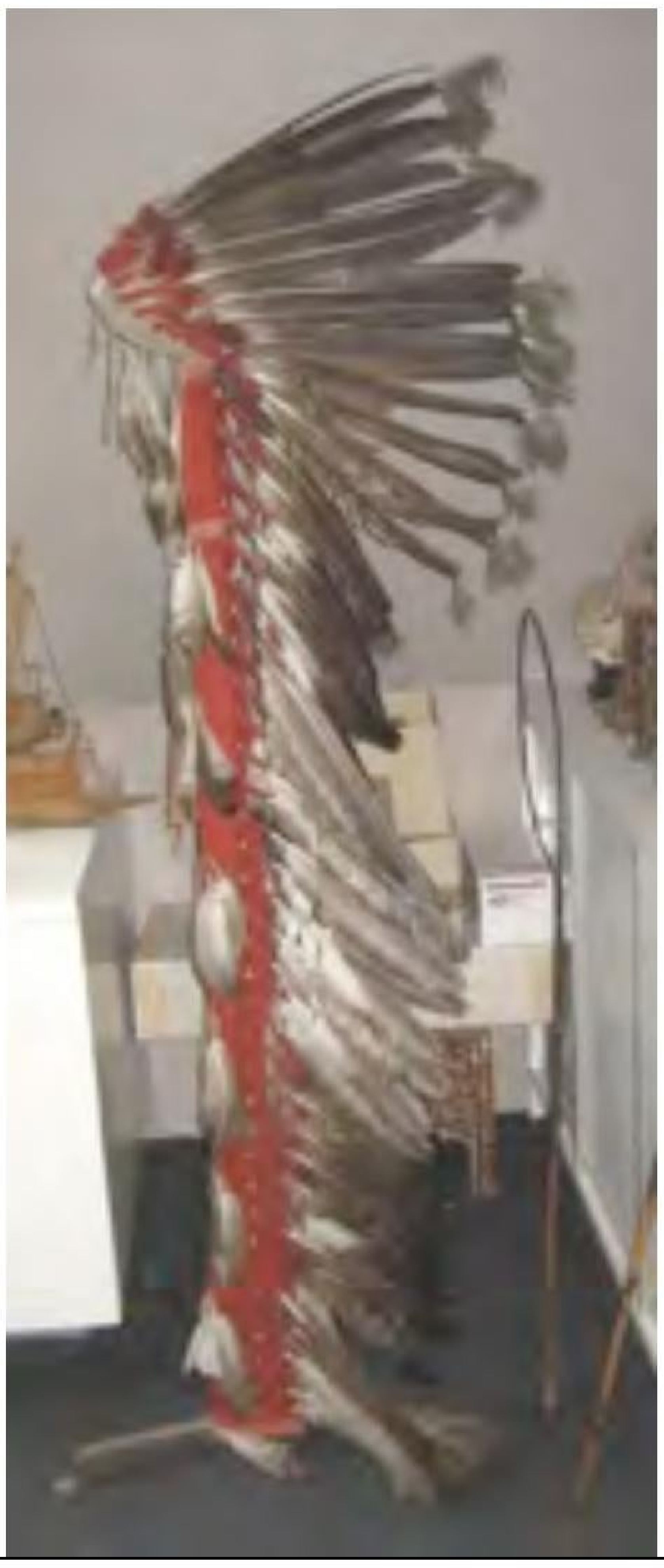
Owner of the artwork	1. The Massim club: Tribalmania in Nov. 2012. 2. The kava bowl: present whereabouts unknown.
History of the Collection using the number or label	Captain W. Campbell Thomson was born in Scotland, served on a number of ships, including for five years on the missionary ship *John Wesley* in the South Pacific. He went to Australia as a ship's captain and had homes first in Newcastle and then in Brisbane. He amassed a large collection of South Pacific artworks, books, and memorabilia. I believe some of the artworks were displayed in a private museum in Brisbane. His collection was sold, with an illustrated catalogue, by P.L. Pickles of Sydney on September 5 and 6, 1986.
Research questions	
For further information see	
Document prepared by	Harry Beran. The photographs of the Massim club are copied from the Tribalmania website, courtesy of Michael Auliso (Nov. 15, 2012). The photograph of the Fijian kava bowl is copied from the Pickes sale catalogue.
Document last worked on	15 November 2012, 3 April 2015

User of the inscription or label	Tost & Rohu, Sydney
Picture of the number or label	 From **TOST & ROHU,** Taxidermists, Furriers, Tanners, and Island Curio Dealers. Phone City 70[illegible]6. WE hold the Largest Collection of Australian Curios, Shells, Carved and Mounted Emu Eggs, Idols, Masks, Lyre Bird Tails, Stuffed Birds and Animals. Lucky Black Opal in great variety Tanned Skins made up into Ladies' Stoles, Muffs, Circlets, Bags, Capes, Mats and Travelling Rugs. THOUSANDS OF SOUVENIRS FOR TOURISTS. Inspection invited. LYRE BIRD As the label says Tost & Rohu were taxidermists, furriers,

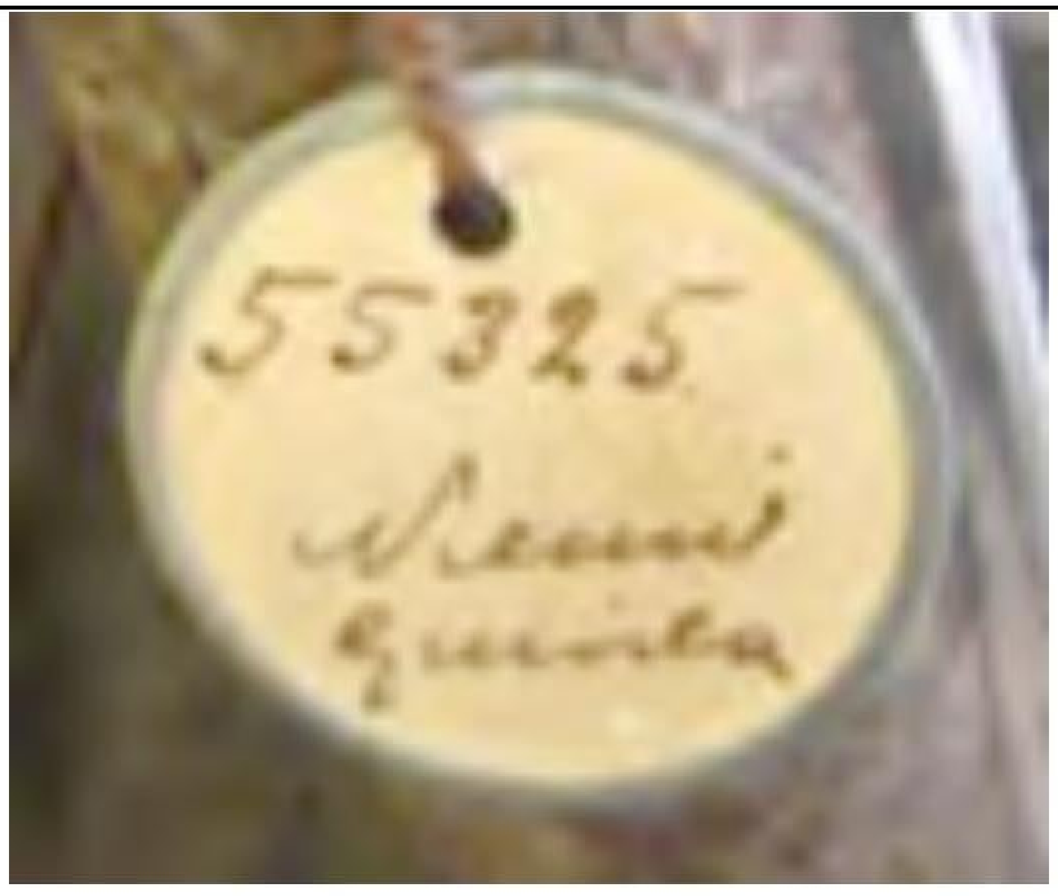
	tanners, and island curio dealers in Sydney in the late 19th and early 20th century.
Object which carries the number or label	
Comments	The photographs of the labels and objects are used by permission of Theodore Bruce Auctioneers (Vicki's email 1/6/14).
Owner of the artwork	The group of ear ornaments shown above was offered by Theodore Bruce Auctioneers in Sydney on 26. July 2014, Lot 82. It included the Tost & Rohu label illustrated above.
History of the Collection using the number or label	I believe Tost & Rohu operated in Sydney in the late 19th and early 20th century. Anna Edmundson may have written about the firm and I am trying to get in touch with her but don't have her present email address.
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	3 April 2015

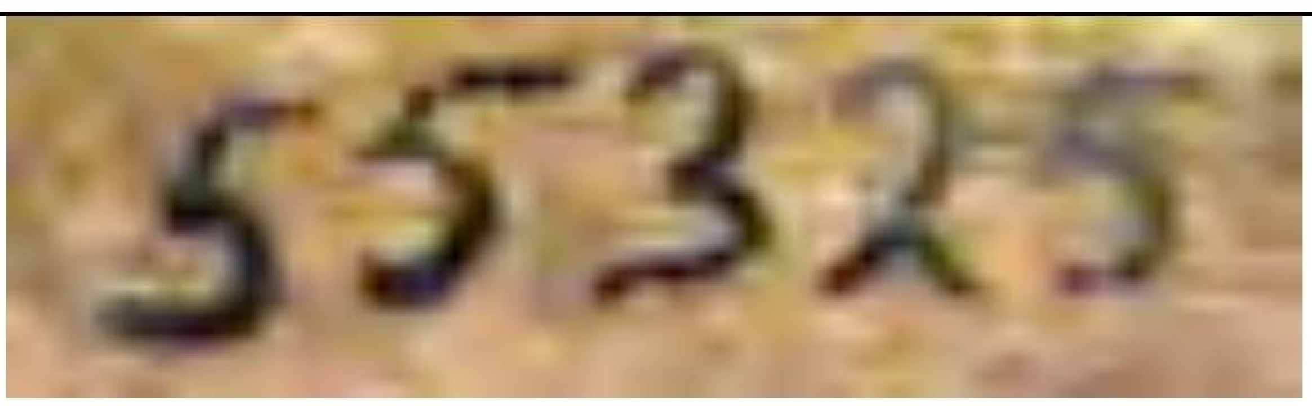
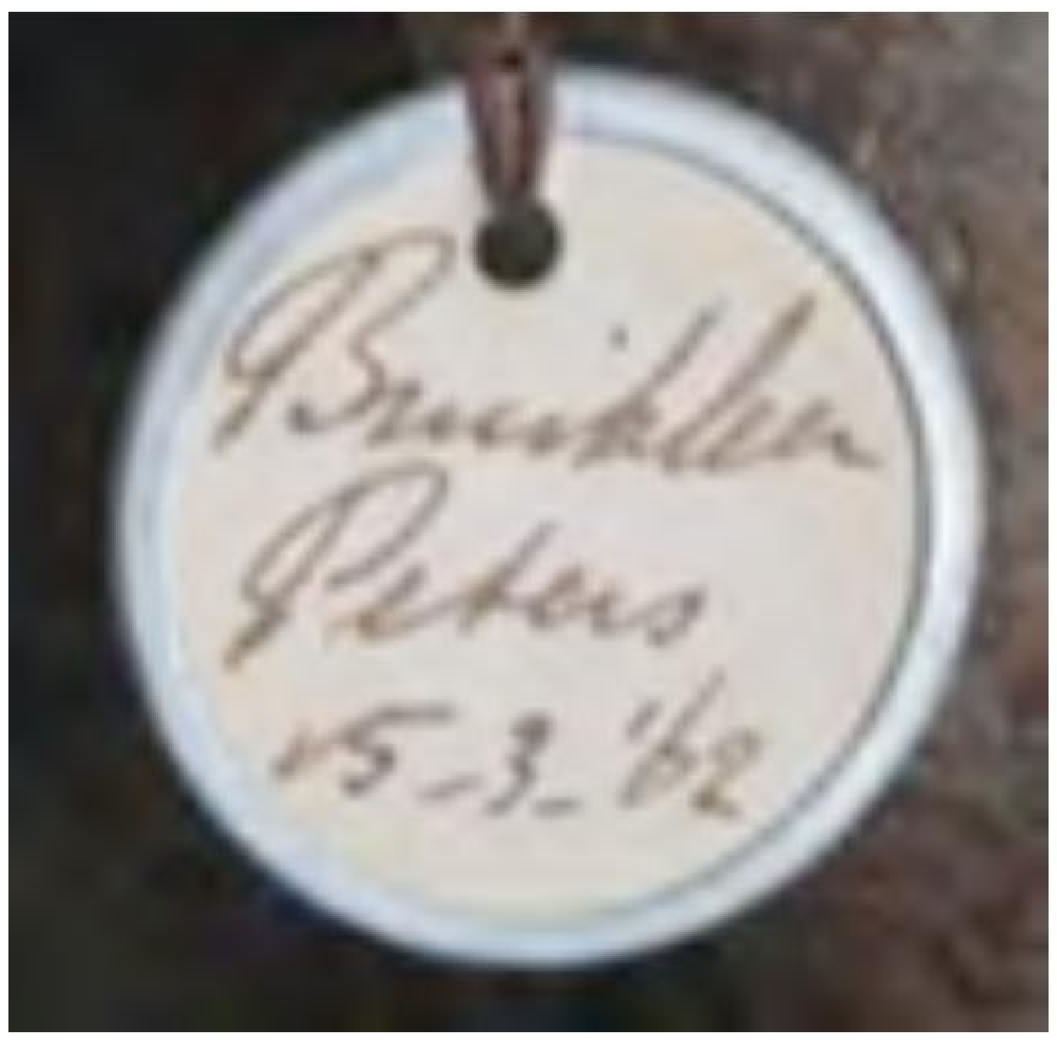
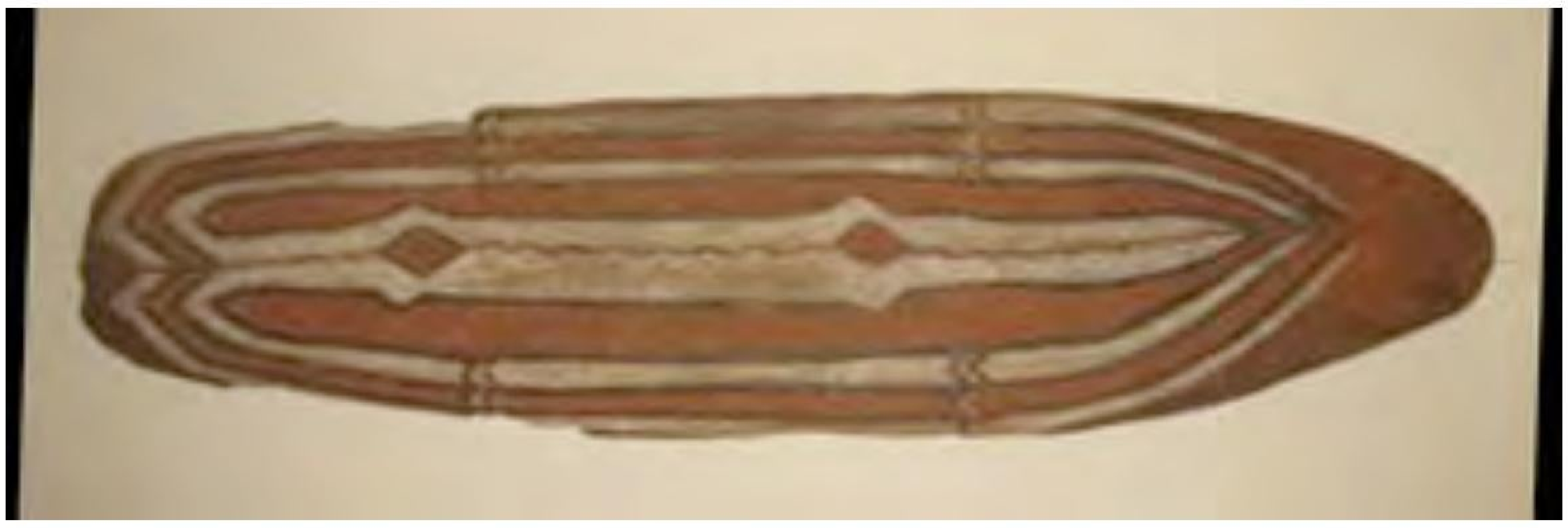
User of the	**J. F. G. Umlauff (1833-1889), Hamburg**

inscription or label	
Picture of the number	 N° 12 Neue Hebriden 14/80 1. Tag reading ‘N°12 - Neue Hebriden - 14/80” handwritten on one side and ‘J.F.G Umlauff Vöolkerkunde…illegible’ (printed) on the other. The tag is in paper with an aluminium border.  Umlauff Museum Hamburg No. 641 Sioux Indianer 2. Tag for a Sioux war bonnet.  . F. G. Umlauff Völkerkunde Hamburg - Stellingen F. G. Umlauff Völkerkunde Hamburg-Stellingen 3 and 4. Two tags stamped ‘[J].F.G. Umlauff

	Völkerkunde Hamburg - Stellingen  Curiositäten Umlauff. Inh.: Gustav Umlauff Insel Fef Fag (Meraüke Holl. N. Guinea [illegible] 7359 Hamburg 3, Johannisbollwerk 10 5. A tag printed ‘Curiositäten Umlauff. Inh.; Gustaf Umlauff’ and ‘Hamburg 3, Johannisbellwerk 10’ once attached to an object from ‘Holl. N. Guinea’ (Dutch N. Guinea).
Object which carries the tag	1. The first tag is attached to a Vanuatu club (Pentecost) in Private Collection 1 2. The second tag is attached to the war bonnet shown below. 

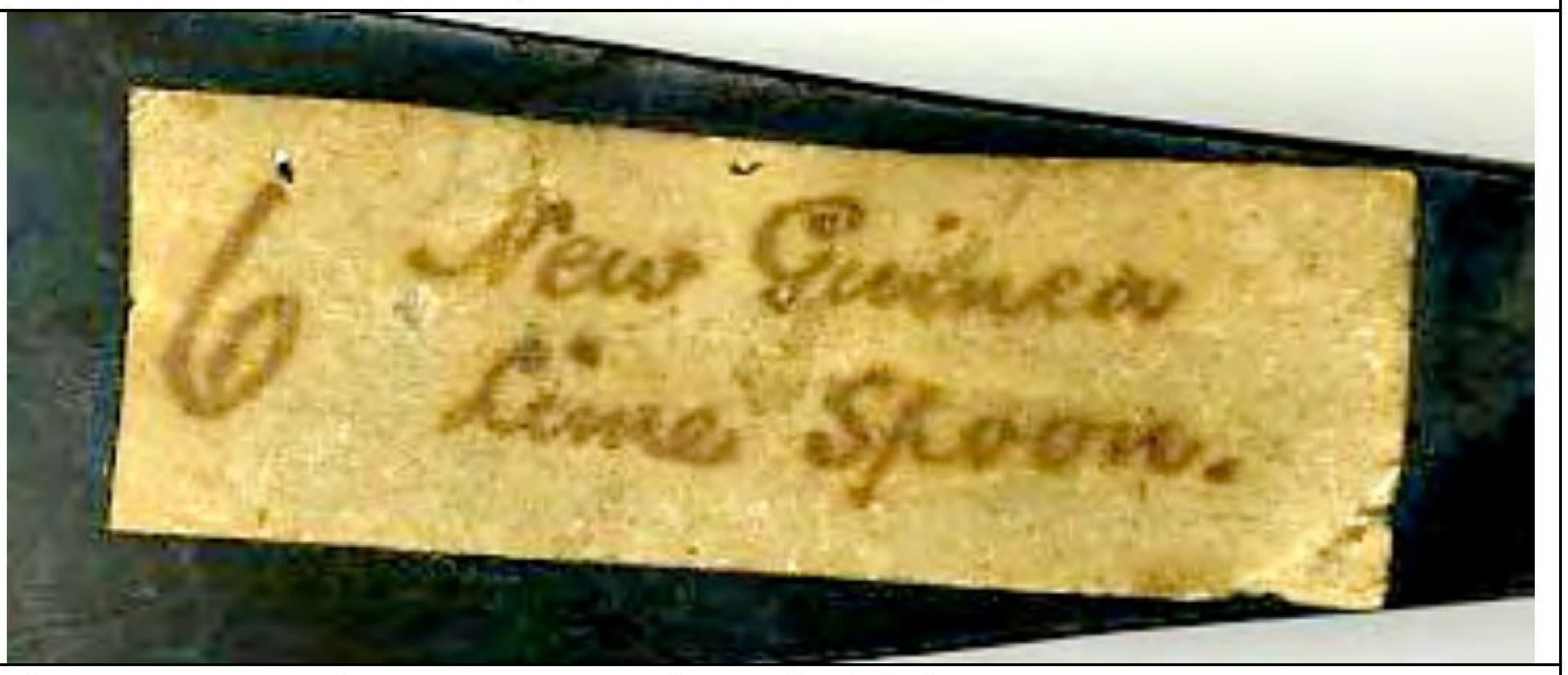
	3-4. Photographs of the third and fourth tag were provided by Klaus Maaz, Germany. 5. The photograph of the fifth tag was also provided by Klaus Maaz, Germany
Comments	The Umlauff company clearly used a variety of tags during its existence.
Owner of the artwork	1. The New Hebrides (Vanuatu) club: private collection 1 in 2012. 2. The Sioux war bonnet: Van Bussel.
History of the Collection using the inscription or label	The Umlauff Museum (Hamburg) was active between 1869 and 1943 and sold to many buyers, including the Chicago Field Museum (in 1905 and 1913).
Research questions	
For further information see	
Document prepared by	Anonymous collector 1, with additional information and photographs from Loed van Bussel (IMG_1942/2367) and Klaus Maaz to Harry Beran.
Document last worked on	16 July 2012, with information added on 25 Aug. 2012

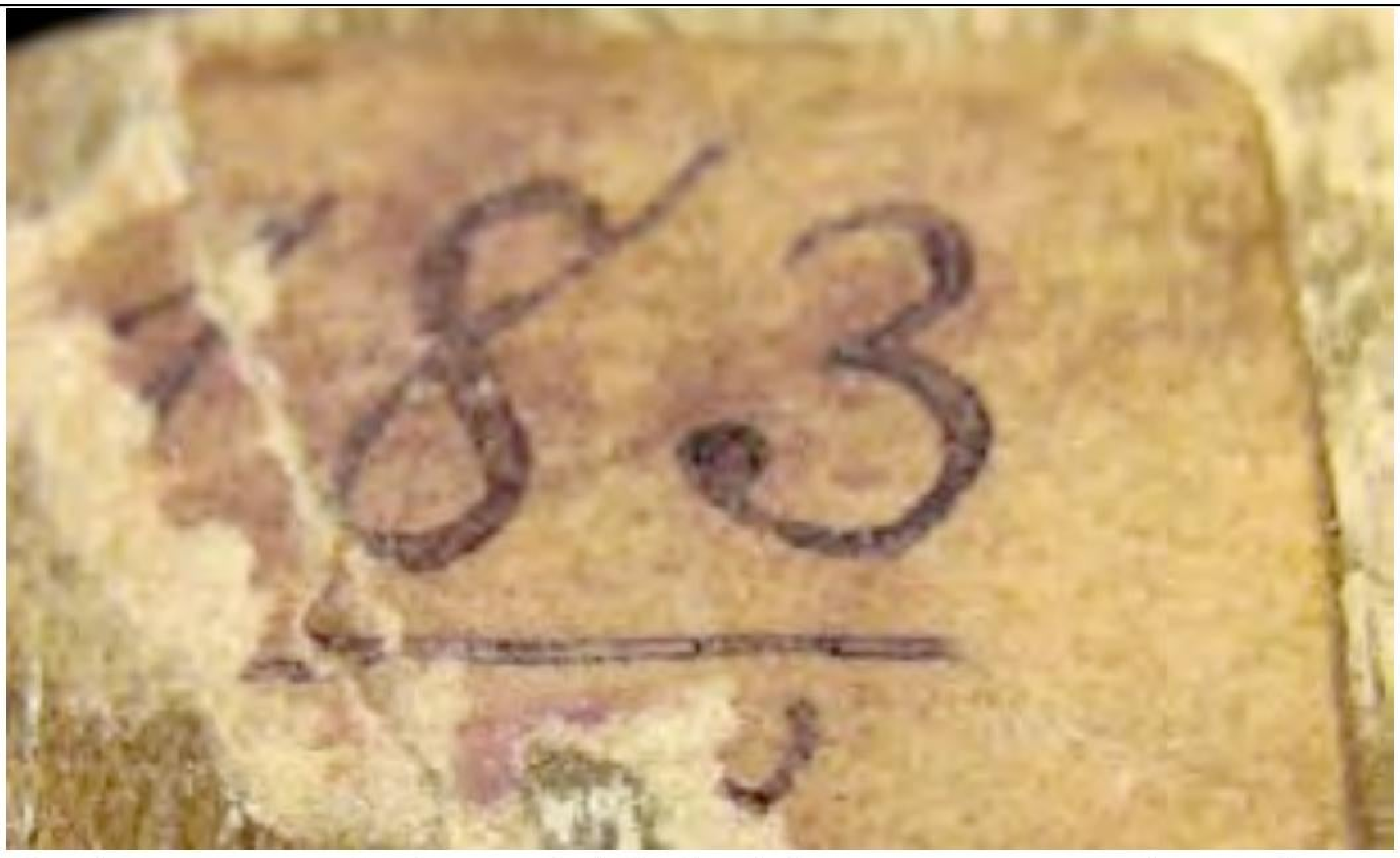
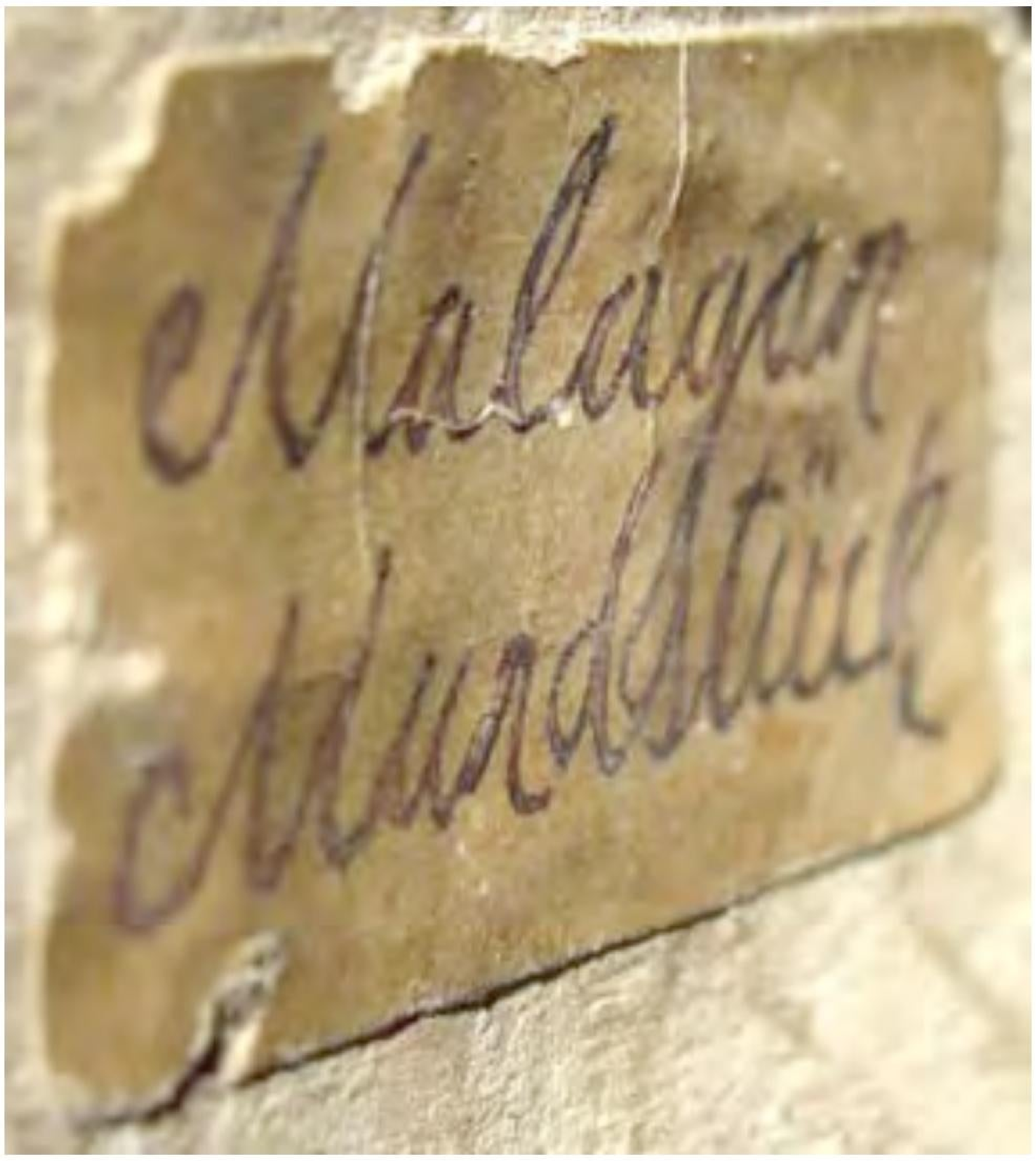
User of the inscription or label	**Wereld Museum Rotterdam**
Picture of the number or label	 1a. The text on the tag reads New Guinea in Dutch.

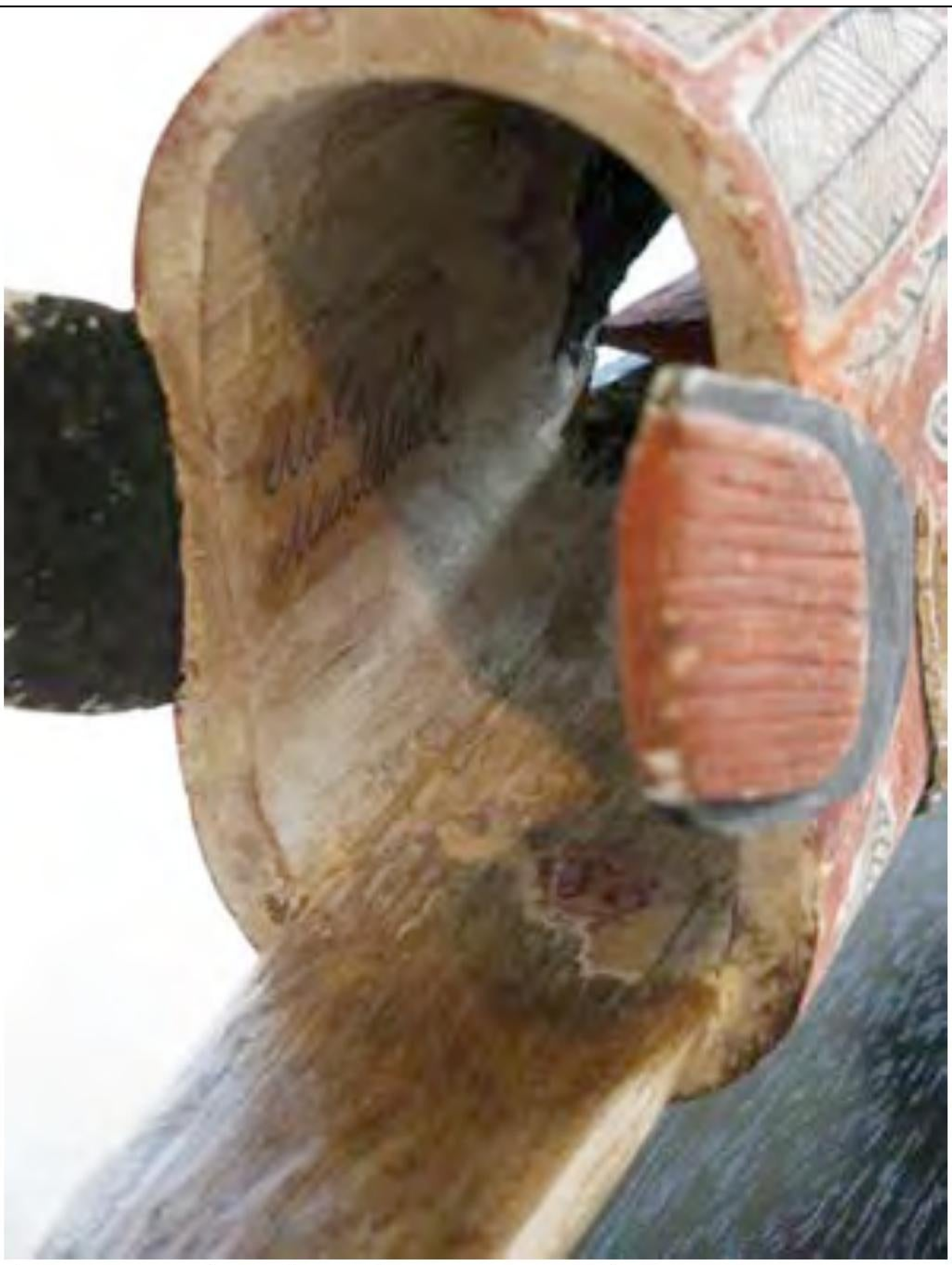
	 1b. Inscribed on the object  2. The tag reads, in translation, 'Loan Peters 15-3-'62' and was written by someone at the Wereld Museum, Rotterdam, when the shield shown below was on loan to the museum from a colonial civil servant called Peters.
Object which carries the number	1. A New Guinea shield of which no photo is available at present.  2. The (West) Papuan shield once owned by Peters.
Comments	1. The number 55325 is inscribed on the shield and on a tag attached to it.
Owner of the artwork	1. The shield inscribed 55 325: Mia van Bussel 2. The shield Peters loaned to the Wereld Museum was returned to him in 1972 and is now in the van Bussel Collection.
History of the Collection using the number or label	
Research	

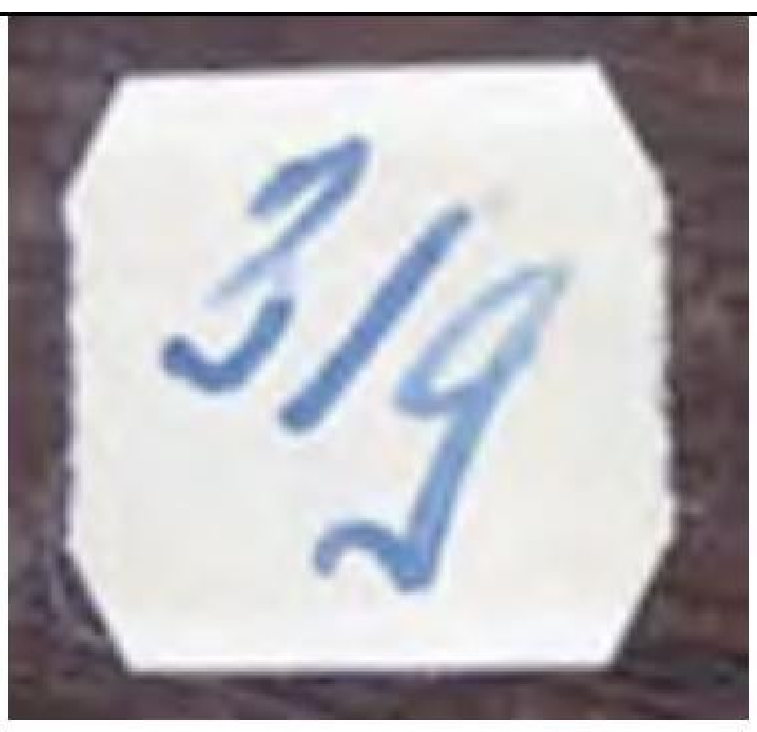
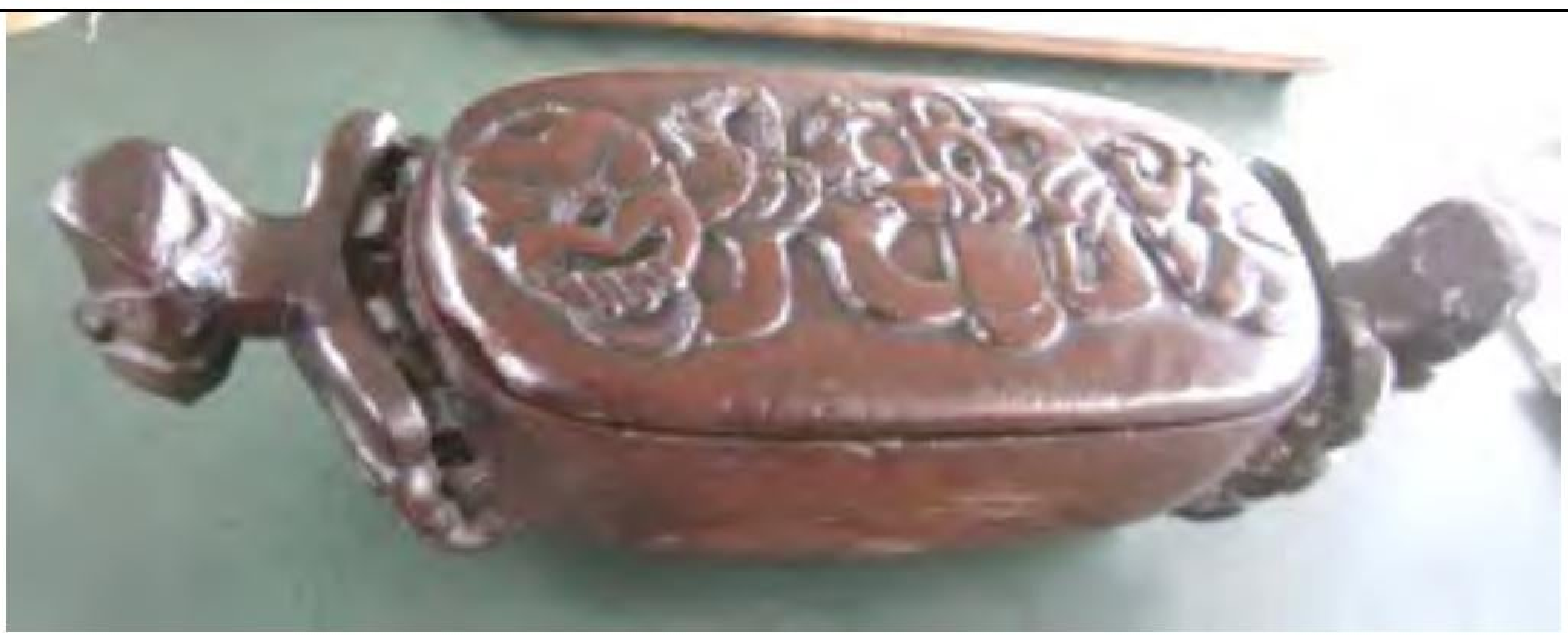
questions	
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_6480/6607/6765) provided by Loed van Bussel.
Document last worked on	16 July 2012

LIST 4: UNIDENTIFIED LABELS

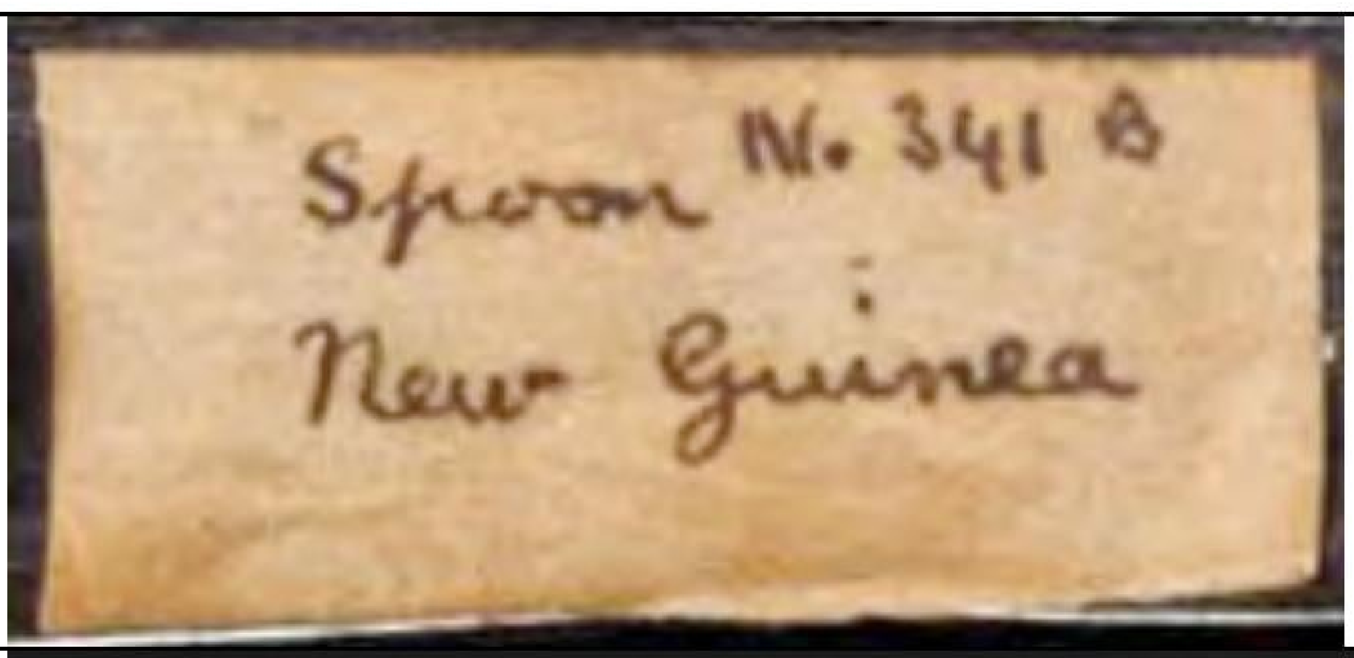
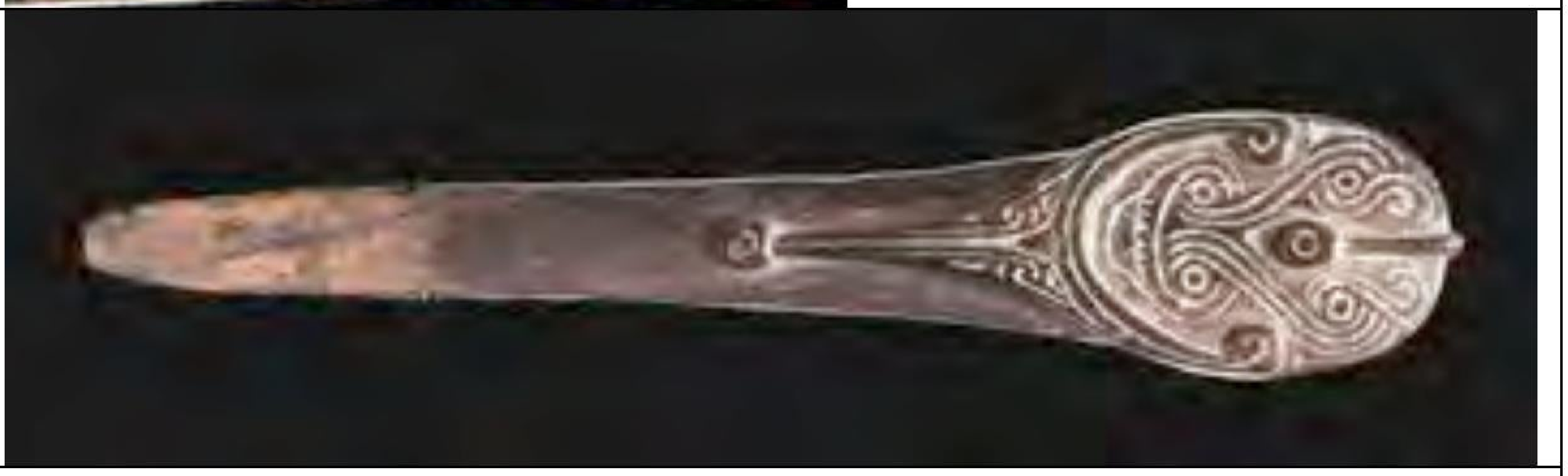
User of the label	**Unidentified Collection 6**
Picture of the label	
Object which carries the number	A Massim lime spatula of 19th century manufacture
Comments	
Owner of the artwork	Harry Beran in 2011, bought from Julian Harding who cannot identify the collection.
History of the Collection using the label	
Research questions	
For further information see	
Document prepared by	Harry Beran
Document last worked on	24 March 2012

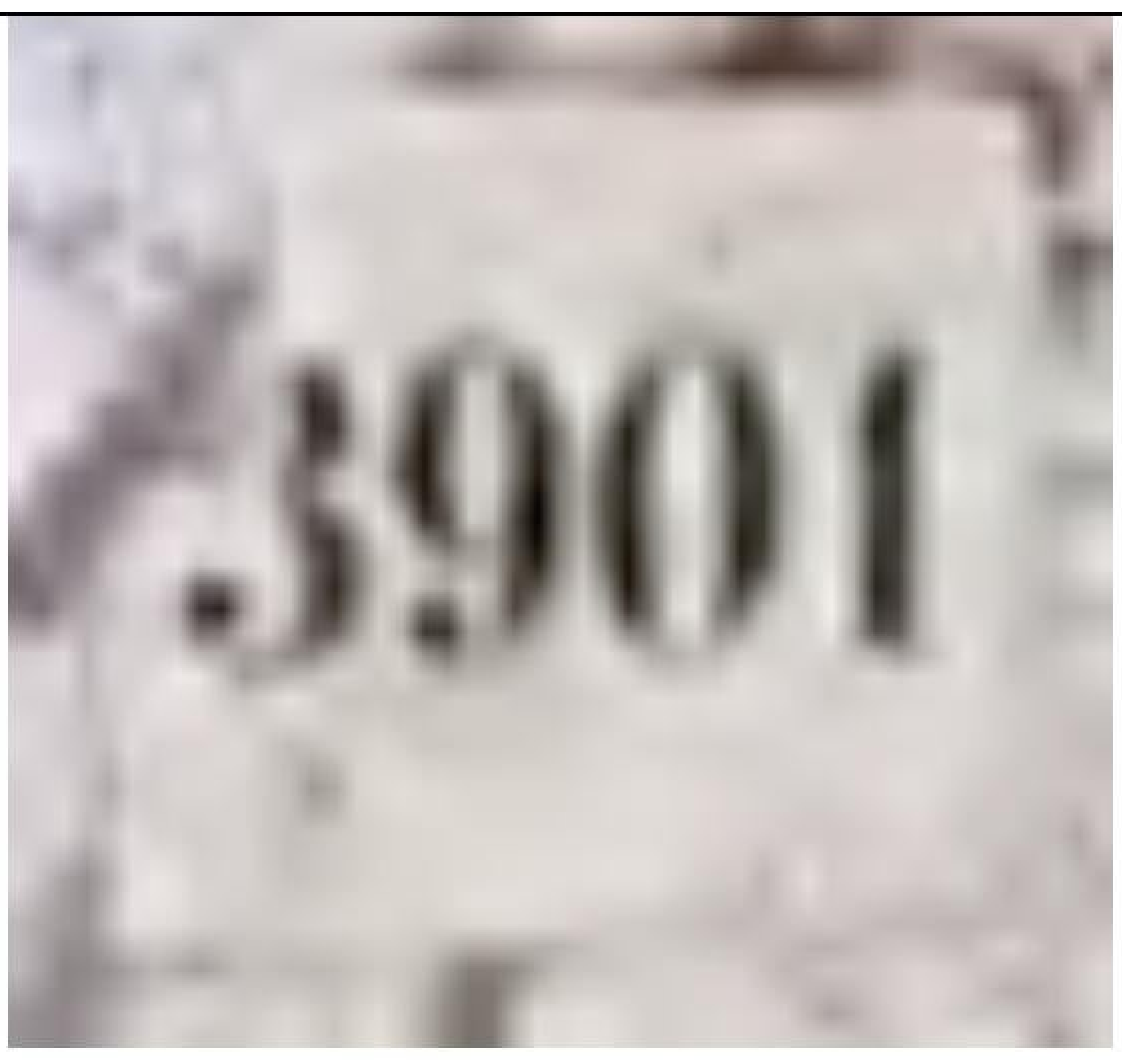
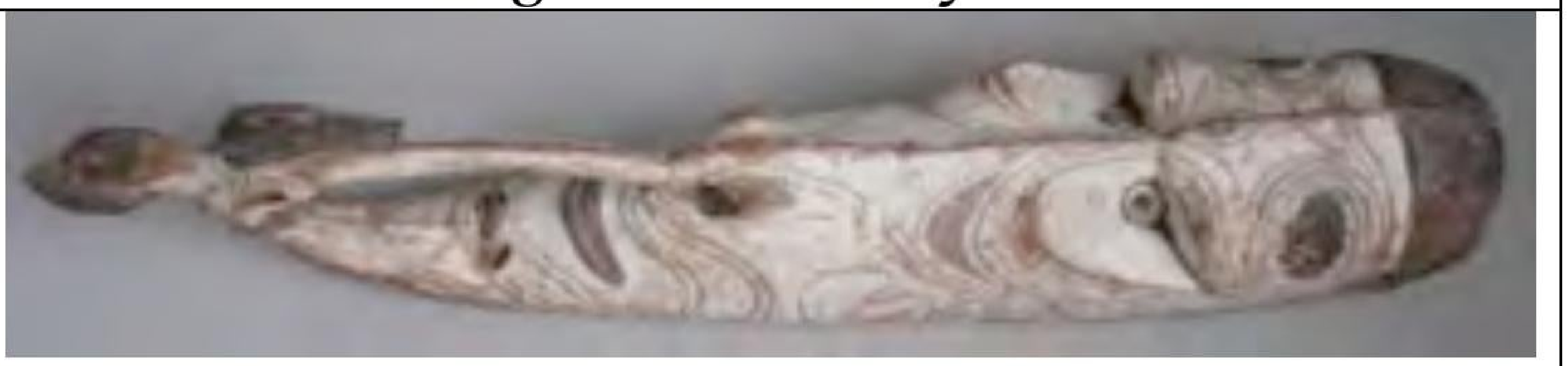
User of the inscription or label	Unidentified Collection 183
Picture of the number or label	 183 Only part of this old label has survived and there may have been numerals before the 183 still visible. It also seems there was writing below the horizontal line.  Malagan Mundstück This label reads in German 'Malagan Mundstück'; that is, Malagan mouth piece.

Object which carries the number or label	 A New Ireland Malagan mouth piece
Comments	The unidentified collection was obviously a German one. The labels are placed discreetly inside the fishhead.
Owner of the artwork	Christophe Rolley in 2013. It was purchased from an English collection and was reported to have previously been acquired from an old German collection.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Chris Rolley
Document created	25 Feb. 2013

User of the inscription or label	**Unidentified Collection 319**
Picture of the number or label	
Object which carries the number or label	 A Maori treasure box
Comments	The box was Lot 238 in the sale of the Leendert van Lier Collection of African, Oceanic, and Indonesian art at Christie's Amsterdam, April 15th, 1997. Leo van Bussel does not think that the label inscribed 319 was van Lier's. It seems to be in a different handwriting from the number 4926 II inscribed on another piece from the van Lier sale (cf. Unidentified Collection 4926).
Owner of the artwork	Van Bussel in April 2012.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs (IMG_6622-2 1 & IMG_6629.2 1) and information from Loed van Bussel
Document last	30 April 2012

worked on	

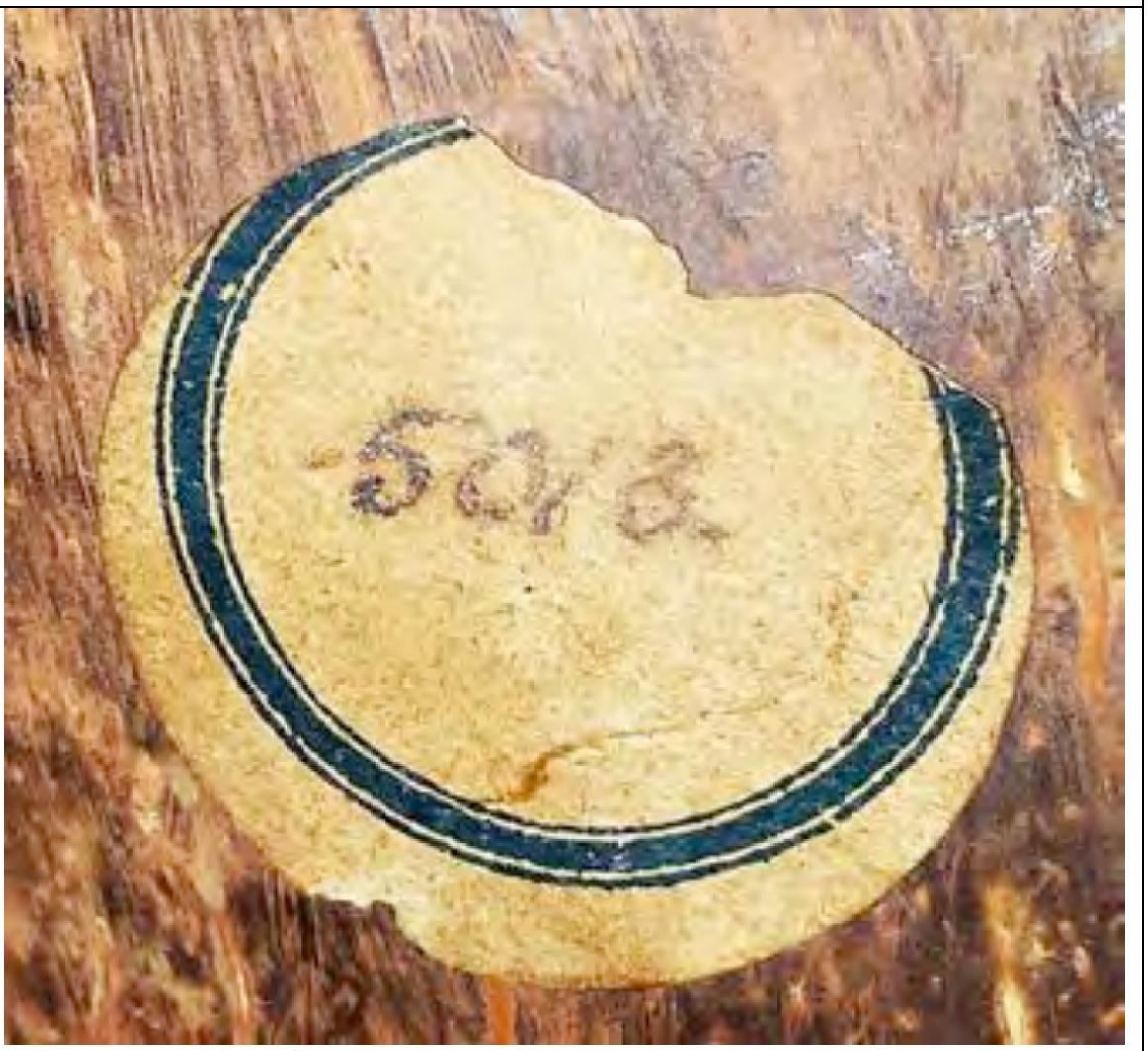
User of the inscription or label	**Unidentified Collection 341B**
Picture of the number or label	 Spoon N. 341 B New Guinea
Object which carries the number	
Comments	Examples of the design are very rare and the design was probably discontinued in the 19th century. The label may, therefore, be from a 19th century collection.
Owner of the artwork	Michael Hamson in April 2012, ex John and Marcia Friede (Jolika) Friede, ex Harry Beran Collection, ex Sir David Attenborough Collection
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran, photographs courtesy Michael Hamson
Document last worked on	24 April 2012

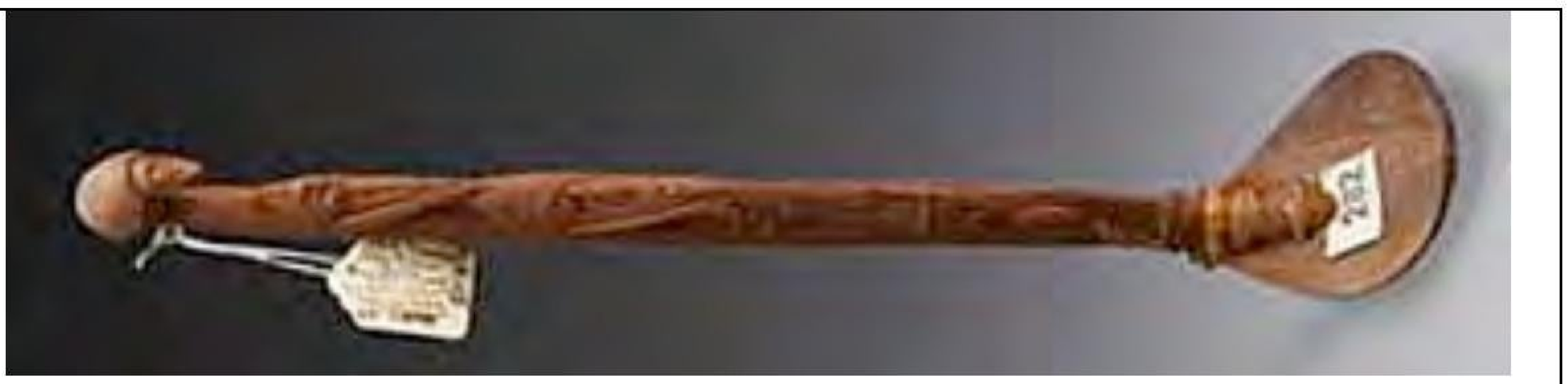
User of the inscription or label	**Unidentified Collection 3901**
Picture of the number or label	 The mask carries two labels. Loed thinks the lower almost illegible label may read II 152
Object which carries the number or label	
Comments	- The label carrying the number 3901 is similar to the label illustrated in the document on the State Ethnological Museum, Dresden, with the number 8106 but the numerals on the Dresden label are more widely space.
Owner of the artwork	Loed van Bussel in 2012
History of the Collection using the number or label	

Research questions	- Check with the State Ethnological Museum, Dresden whether the present label could be one of theirs.
For further information see	
Document prepared by	Harry Beran with information and photographs (IMG_7444-7446) from Loed van Bussel.
Document last worked on	Oct 9, 2012

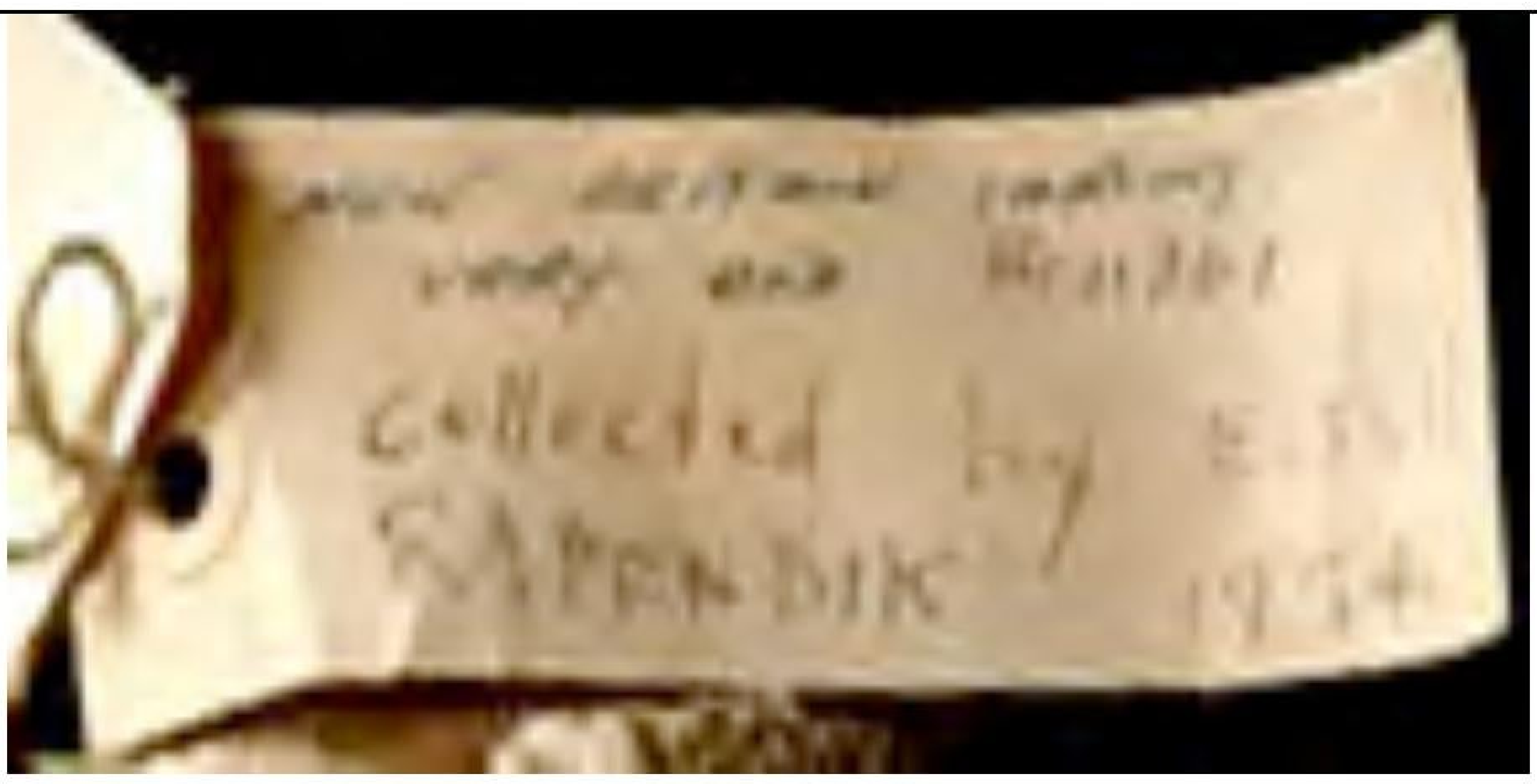
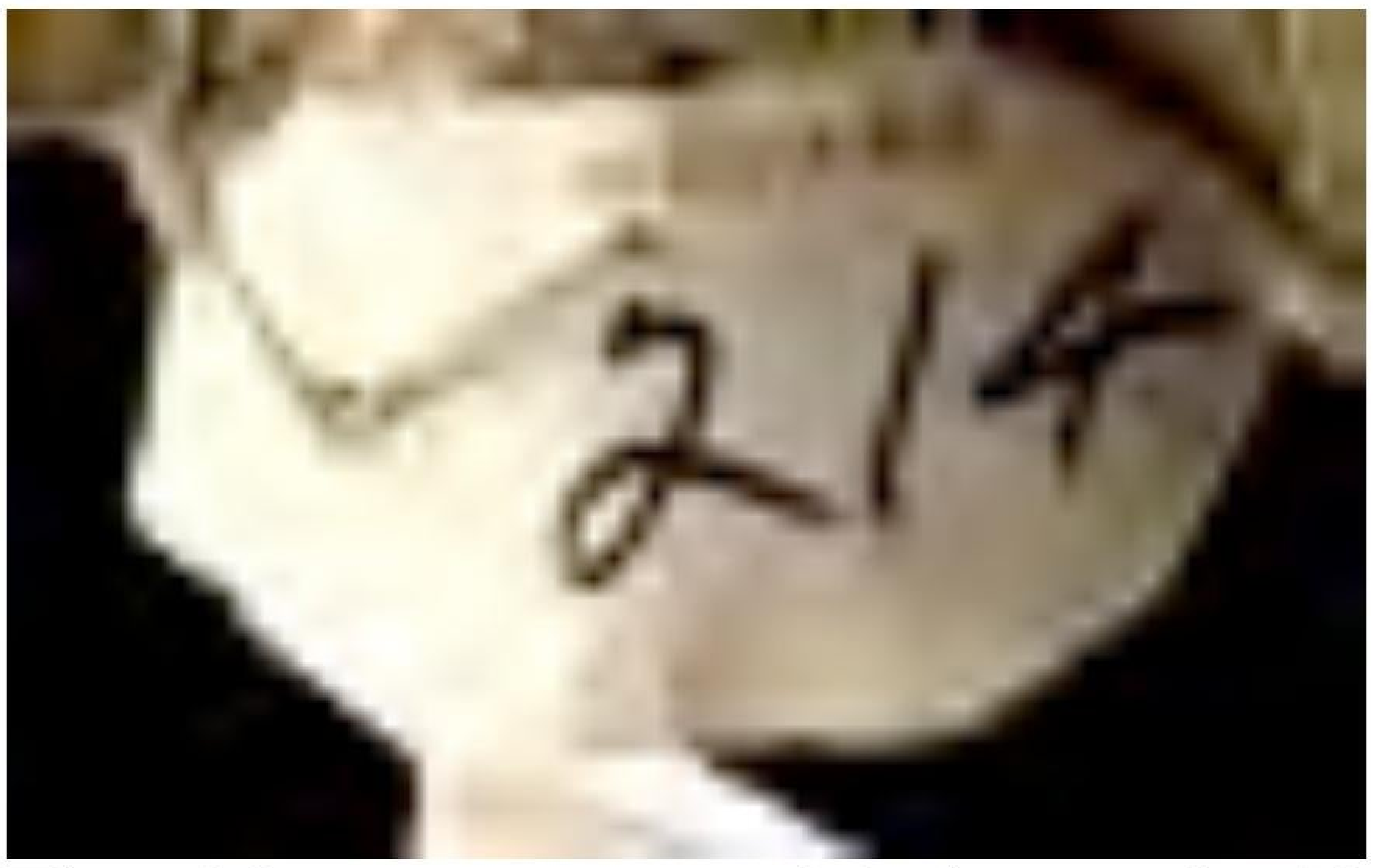
Database of labels and inscriptions on Oceanic artworks in private collections
Oceanic Art Society, www.oceanicartsociety.org.au
The database appears on this website under collections

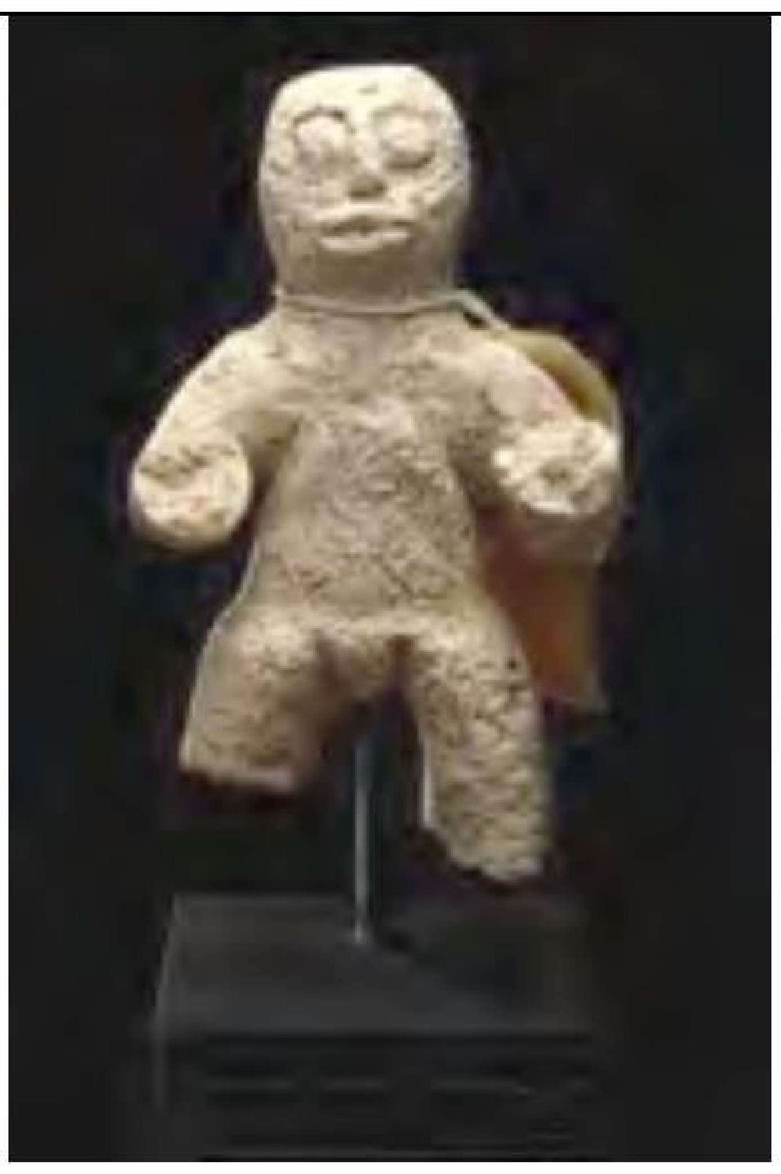
hberan@btinternet.com

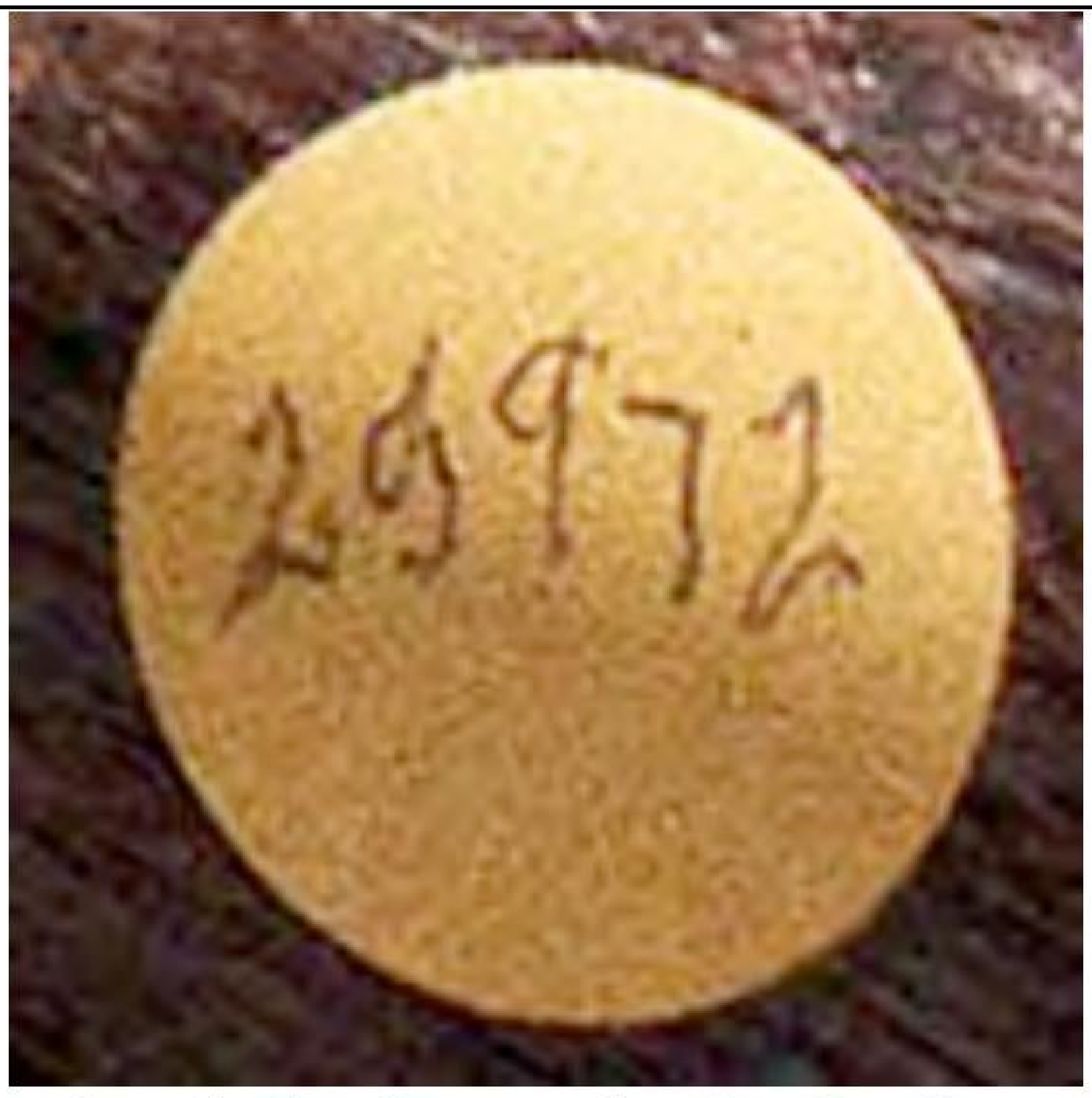
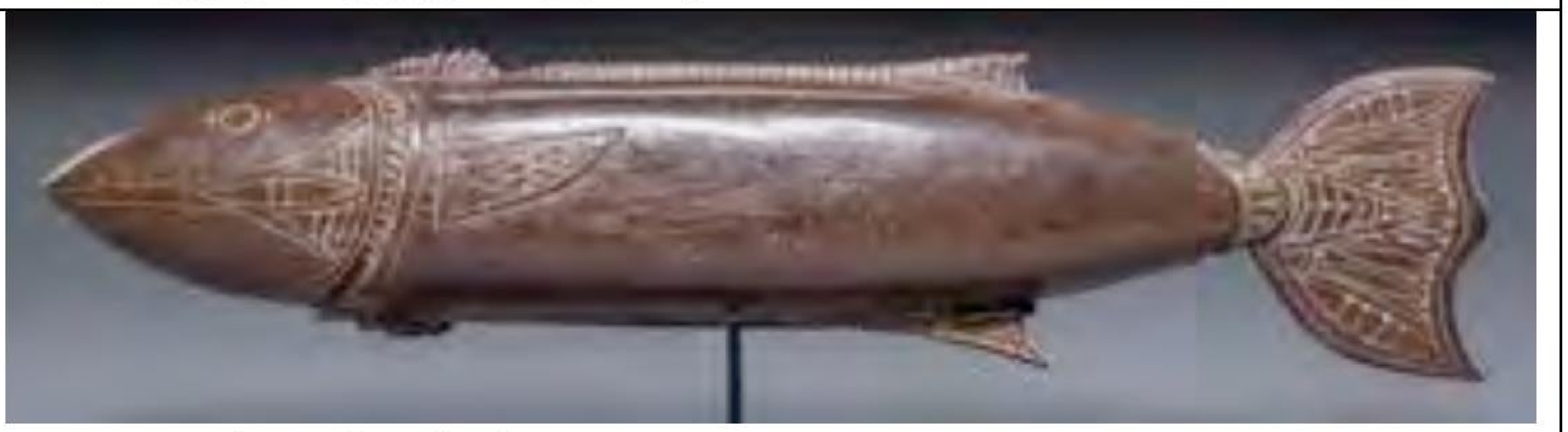
User of the inscription or label	**Unidentified label 5013**
Picture of the number or label	 The number looks like 5013 or possibly 5018

Object which carries the number or label	 The above label is on the back of the ladle, which comes from Seleo Island, Papua New Guinea. The sticker on the inside of the cup is the lot Nr 282 when the ladle was sold at Christie's London, 10 June 1991. The label hanging from its top is Leo Fortess's (cf.)
Comments	The label could be W.D. Webster's but he normally inscribed his ledger numbers directly on the object in ink. As the document on Webster mentions, his ledgers seem not to have survived.
Owner of the artwork	Private collector 1 in Dec. 2014. The known history of the ladle is as follows - Bought by Private Collector 1 at Bonhams sale of African Oceanic & Pre-Columbina Art, New York, 12 Nov. 2014, Lot 201 - Leo and Lillian Fortess Collection, Honolulu (cf.) - Christie's London, 10 June 1991, Lot 282 - Pitt Rivers Museum, Farnham, England, reproduced in the Pitt Rivers Catalogue, Vol. 6, p. 1831. The ladle is inscribed 'WBSTR. 1898'. - W.D. Webster (cf.) - According to Bonhams's catalogue, the ladle was field-collected by James Calvert but Private Collector 1 believes this is not the case. He (email 8. Dec 14) thinks the Bonhams entry is due to a misreading of an entry in the Christie's catalogue mentioned above. According to the Australian dictionary of Biography (online article on Calvert), Calvert (1813-1892) was an English missionary active in Fiji from 1838 to 1855 and 1861 to 1864. There is no mention that he visited New Guinea.
History of the Collection using the	

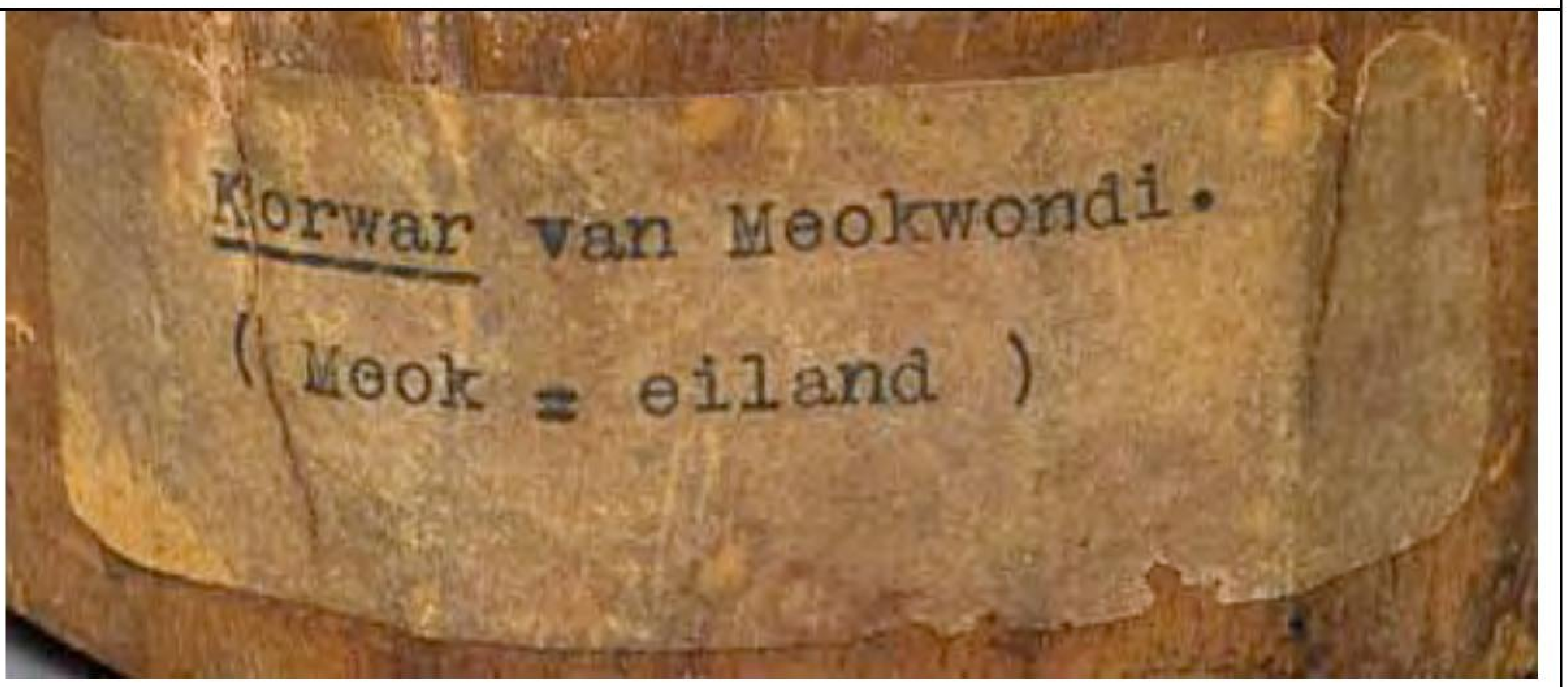
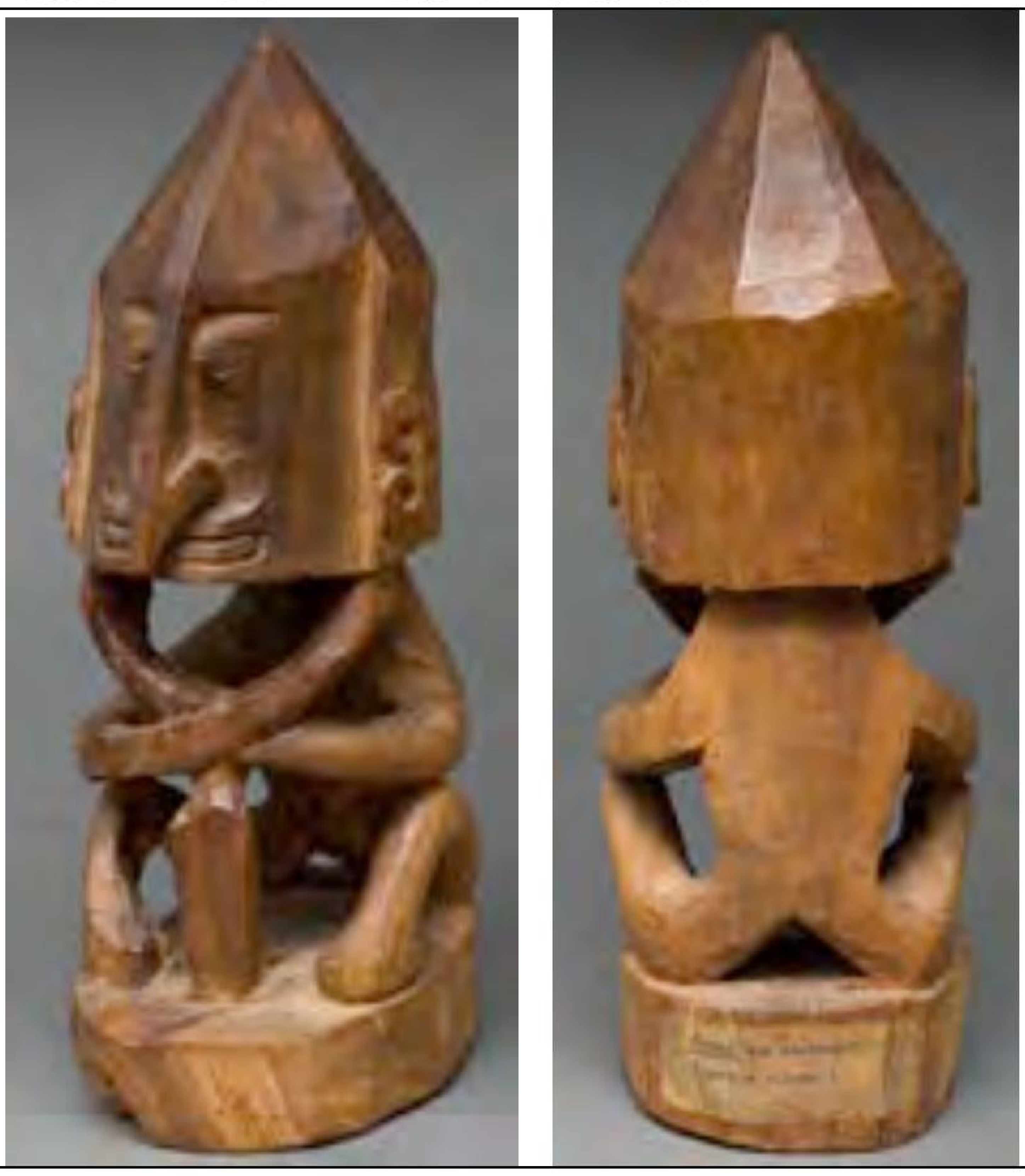
number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from Private Collector 1 and further information from Hermione Waterfield.
Document last worked on	10 Dec. 2014, 4 April 2015.

User of the inscription or label	**Unidentified Collection 11267**
Picture of the number or label	 Collected by E. Tull RAPENDIK 1954  214 The object carries two labels attached by the same this of string. One label reads 'New Britain Carving VERY OLD No. 11267' and 'Collected by E. Tull RAPENDIK 1954'. The other 'HUNTER 214'

Object which carries the number or label	 A Tolai (New Britain) initiation figure, 20 cm high.
Comments	1. The English text and number 11267 on one of the labels suggest this object was once part of a large collection, presumably an institutional one in an English-speaking country. The handwriting on the label seems to be by two different hands but could be by members of the same institution. 2. The text of the other label — HUNTER 214 — looks like an auction label, but if it were, surely 'HUNTER' would be printed. 3. Ulrich Kortmann (email Oct 3, 2012) does not know the origin of the two labels or who E. Tull was. 4. According to Kortmann, Rapendik is a village in New Britain.
Owner of the artwork	Tribal Art Kortmann in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and images copied from the website of Tribal Art Kortmann with Ulrich Kortmann's permission.
Document last worked on	Oct 5, 2012.

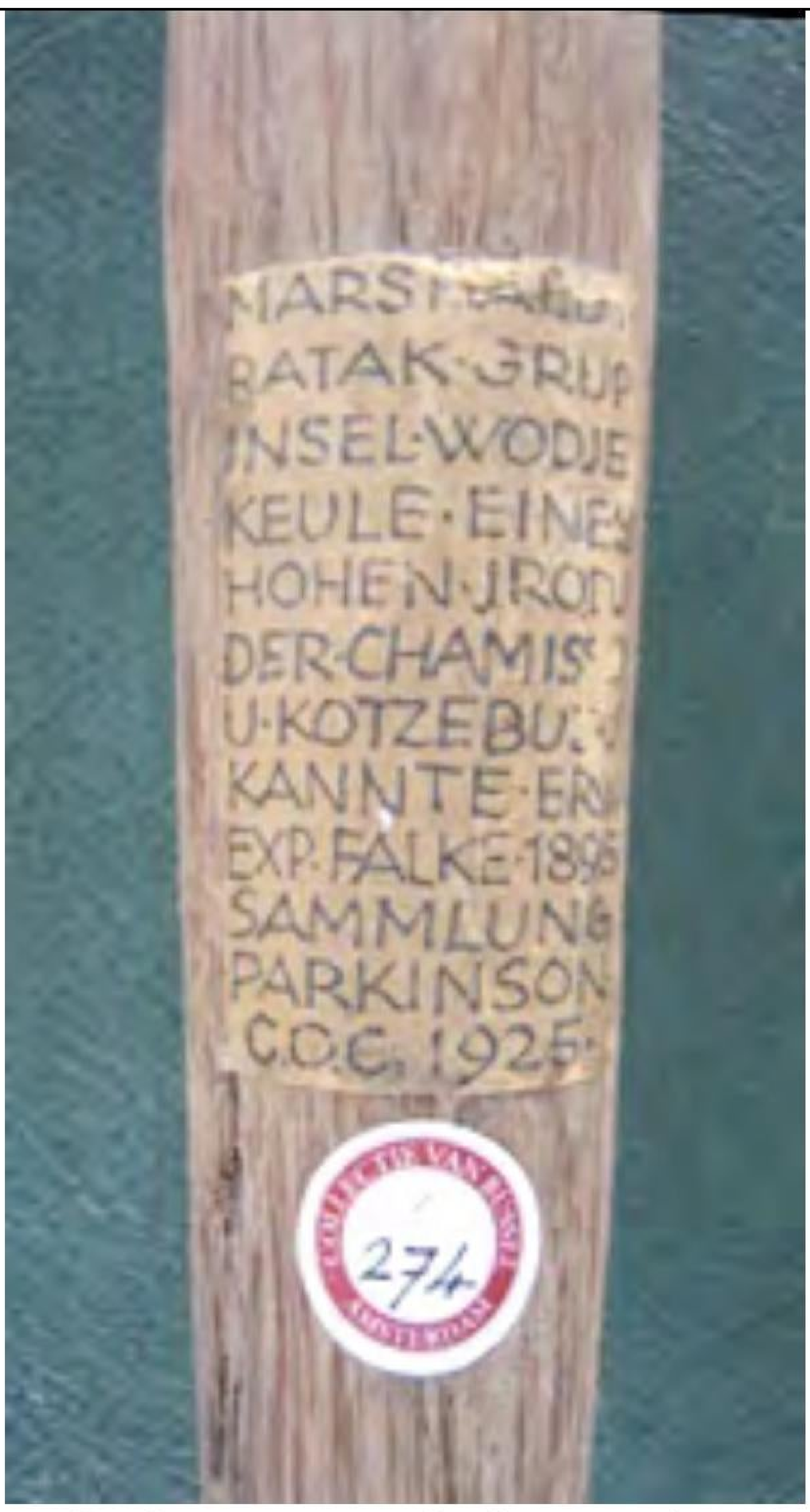
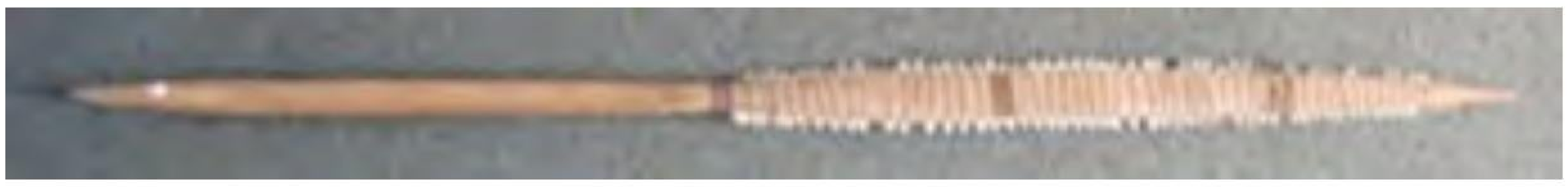
User of the inscription or label	Unidentified Collection 25972
Picture of the number or label	 The label reads 25972.
Object which carries the number or label	 Tami Islands dish.
Comments	The dish is illustrated in Philip Dark's book *Kilenge Art and Life* (1974: 123, Figs 199-200). Philip Dark photographed it at the Mission Museum Wuppertal (Vereinte Evangelische Mission, Wuppertal) in 1968. At that time the dish carried a rectangular label which is no longer on it. The present label may have been attached after the dish left the Mission Museum. Michael Hamson tried to obtain advice from the Mission Museum whether the number on the label is their catalogue number but without success.
Owner of the artwork	Michael Hamson in March 2015
History of the Collection using the number or label	
Research questions	Is the number on the label the catalogue number of the Mission Museum Wuppertal?
For further	The website of the Vereinte Evangelische Mission

information see	Wuppertail
Document prepared by	Harry Beran with photographs and information from Michael Hamson.
Document last worked on	1 April 2015.

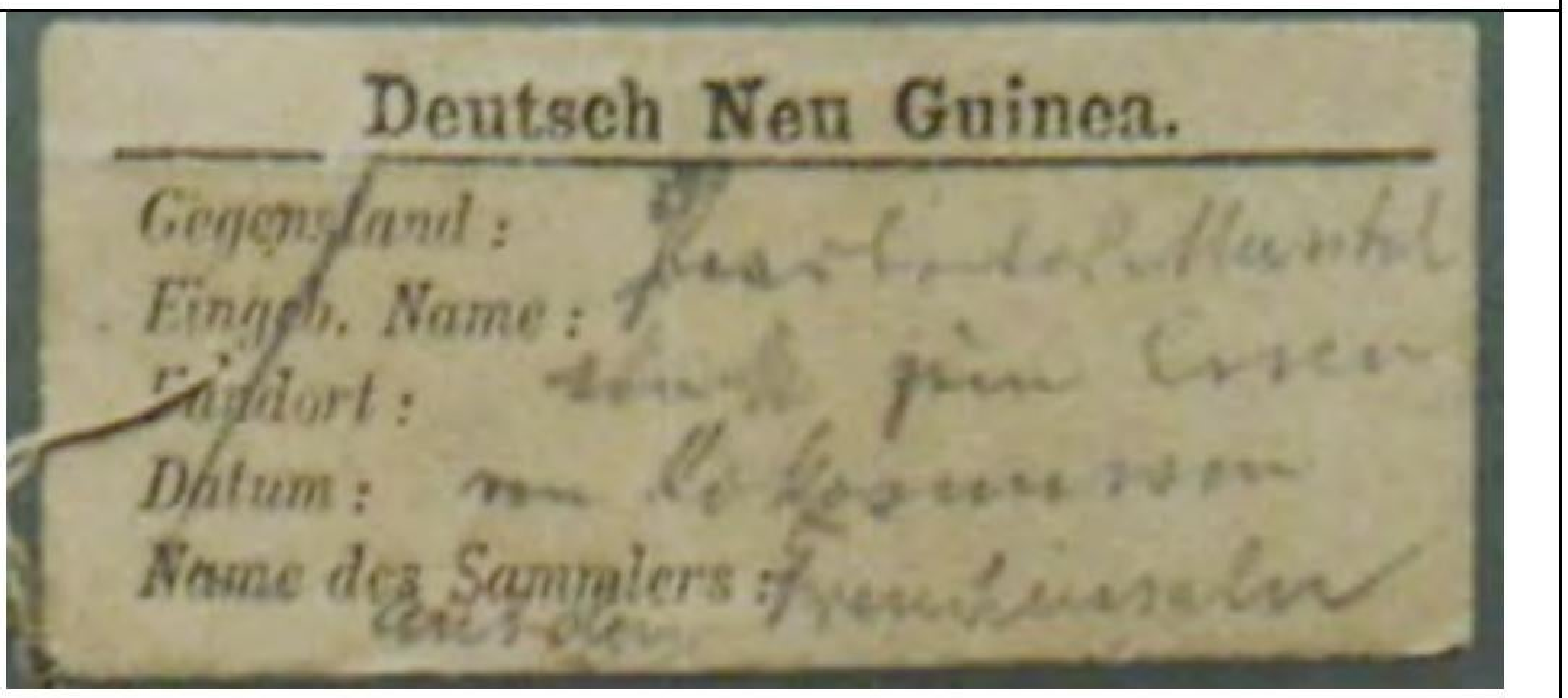
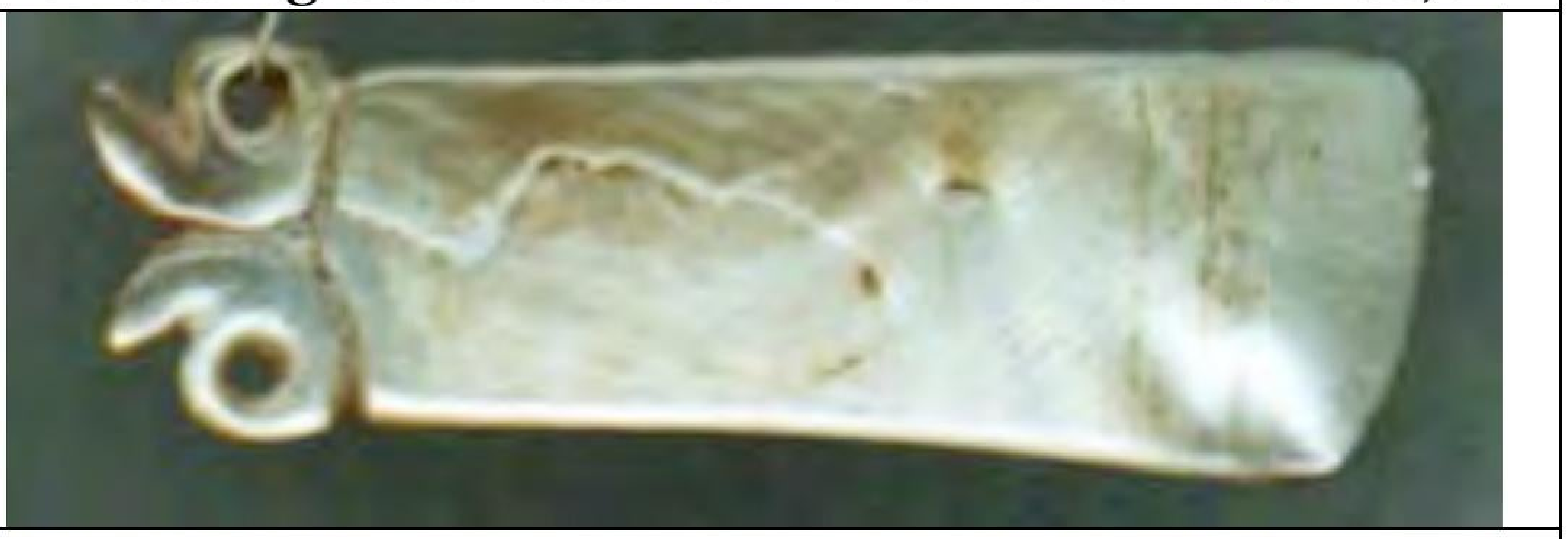
User of the inscription or label	**Unidentified Dutch Collection**
Picture of the number or label	 Korwar van Meokwondi. (Meok = eiland) As the label states in Dutch the korwar sculpture comes from Meokwundi, one of the smaller of the Schouten Islands. Michael Hamson commented, when offering the figure, that the island ‘is just off the southeast corner of Biak Island’ and that its name is often spelt Meok Wundi). According to the label moek means island.
Object which carries the number or label	

Comments	
Owner of the artwork	Offered by Michael Hamson in June 2014
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	HB, with information and photographs courtesy of Michael Hamson.
Document last worked on	2 June 2014

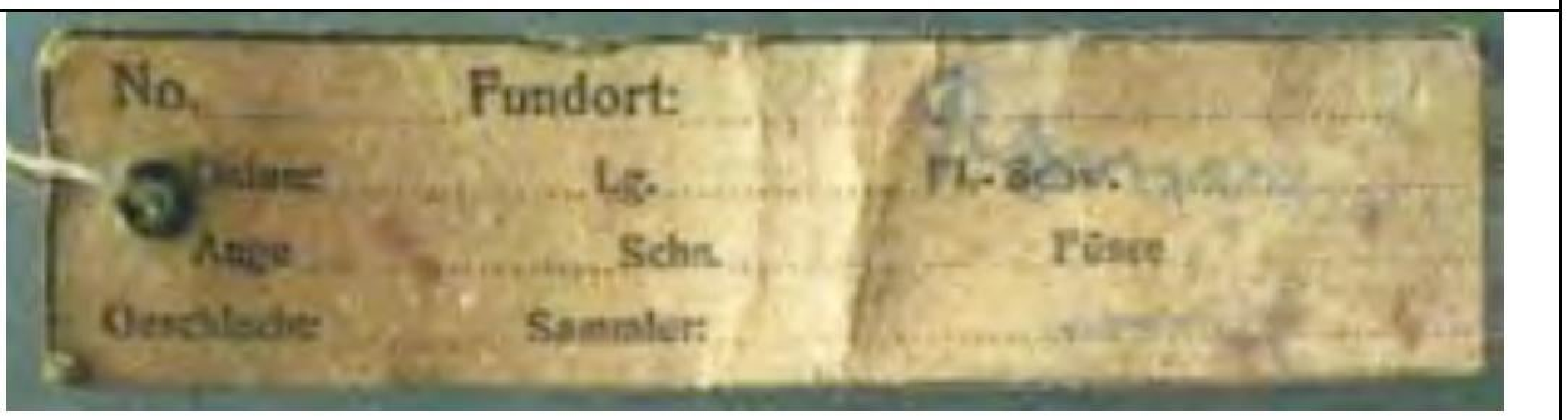
User of the inscription or label	**Unidentified Collection AAA**
Picture of the number or label	See below

Object which carries the number or label	 MARSH RATAK·GRUP INSEL·WODJE KEULE·EINES HOHEN·JRODJ DER·CHAMIS U·KOTZEBU KANNTE·ER EXP·FALKE·1895 SAMMLUNG PARKINSON C.O.C. 1925· COLLECTIE VAN BUSSEL 274 AMSTERDAM A fighting stick from the Marshall Islands, Micronesia. Loed van Bussel has transcribed the text on the label as follows: RATAK GRUP[PE]/INSEL WODJE/KEULE EINES/HOHEN JRODJ/DER CHAMISSO/U.KOTZEBUE J./KANNTE ERWA/EXP. FALKE.1895/SAMMLUNG/PARKINSON/C.O.C. 1925  The complete fighting stick.
Comments	1. This label may not have been written by anyone at the MSC Monastery in Hiltrup and Oeventrop; hence the separate document. 2. At present the significance of the abbreviation ‘C.O.C.’ in the last line of the text on the label is not known. If this refers to an institution, it may have created the label.
Owner of the artwork	Van Bussel (Z 274), ex MSC Monastery in Hiltrup and Oeventrop (cf.)
History of the Collection using the	

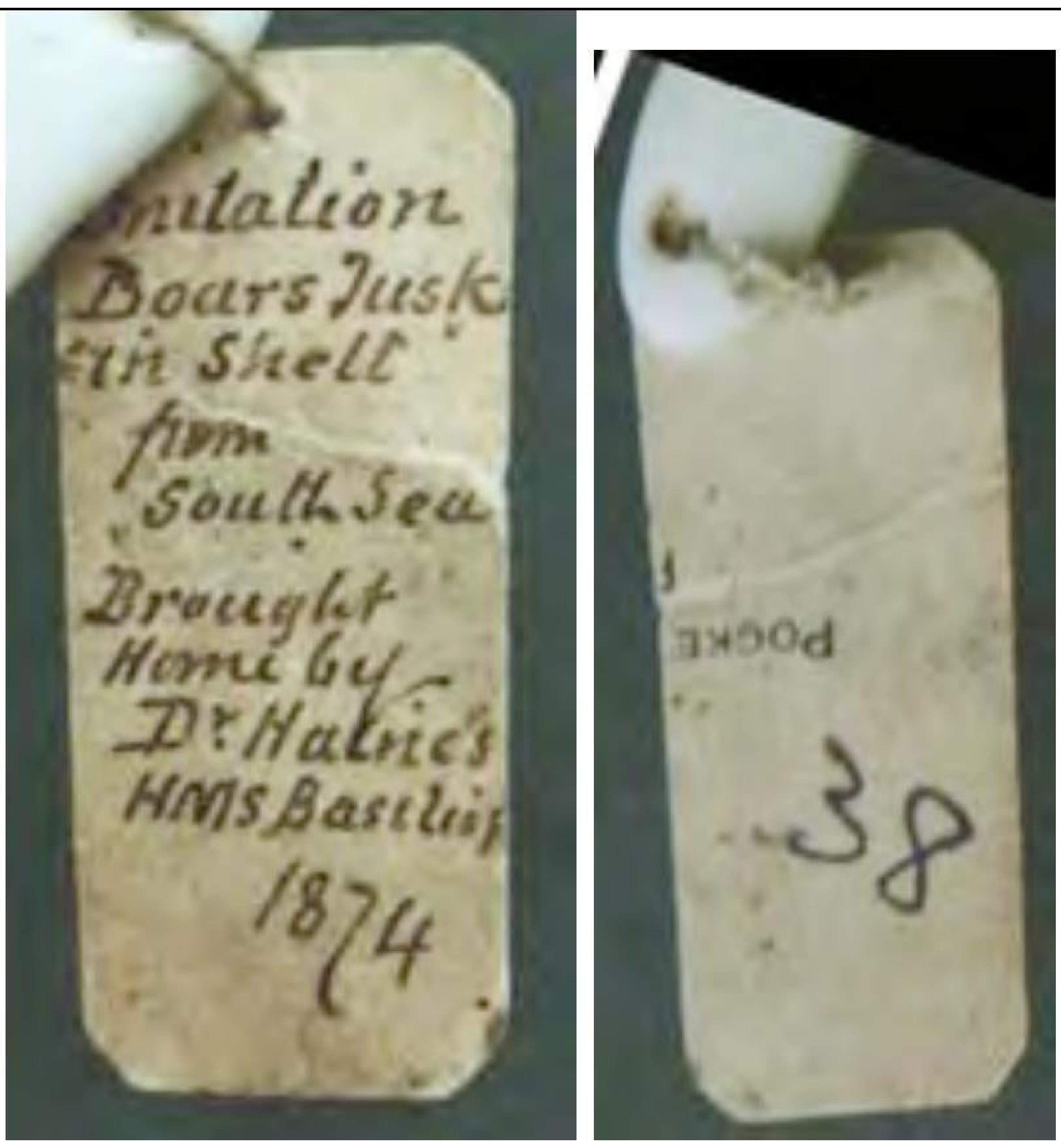
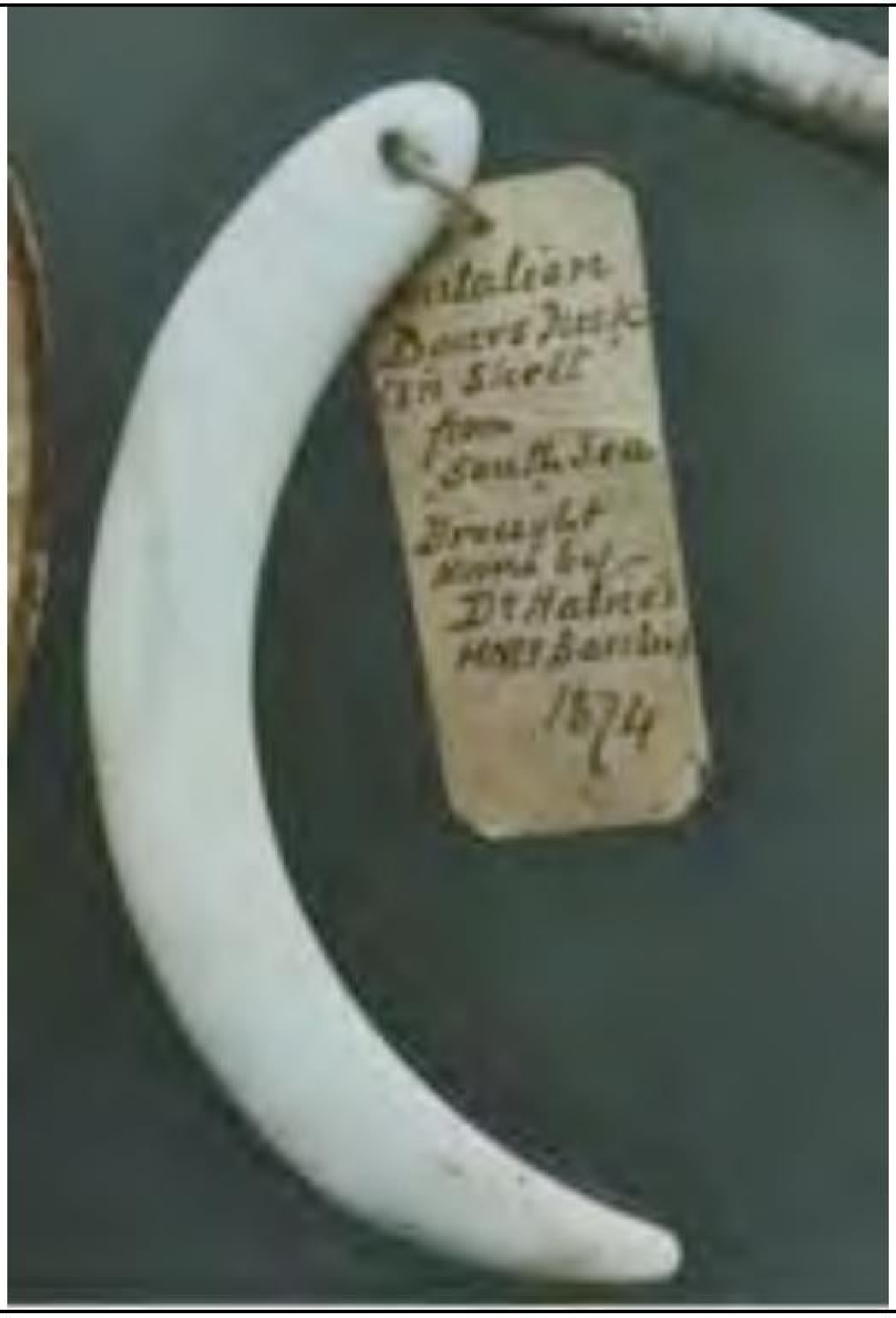
number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with a photograph (IMG_6579/6712) and information from Loed van Bussel (email May 23rd, 2012).
Document last worked on	23 May 2012

User of the inscription or label	**Unidentified Collection CCC**
Picture of the number or label	 Deutsch Neu Guinea. Gegenstand: Eingeb. Name: Fundort: Datum: Name des Sammlers: The handwritten text on the label reads 'Perlmutterstück zum Essen von Kokosnüssen aus den Frenchinseln' (Mother-of-pearl piece for eating coconuts from the French Islands).
Object which carries the number or label	
Comments	
Owner of the artwork	Klaus Maaz, Germany
History of the Collection using the number or label	

Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Klaus Maaz
Document last worked on	25 Aug. 2012

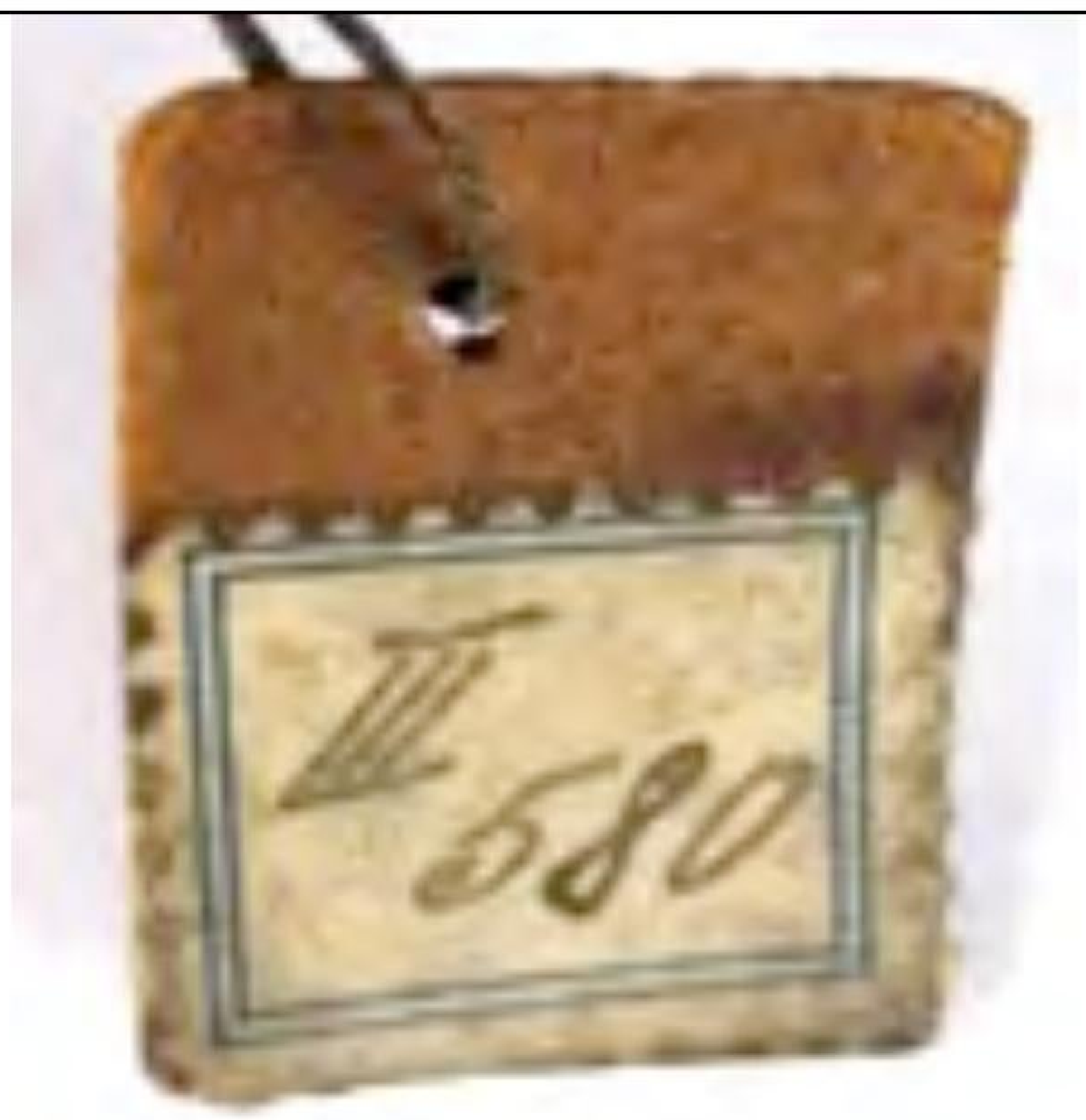
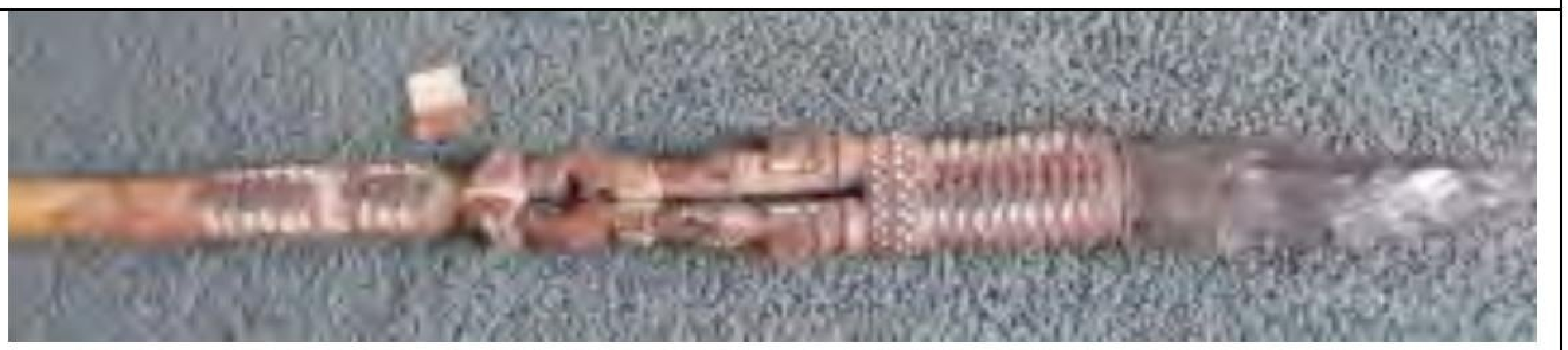
<table>
<tr><td>User of the inscription or label</td><td>Unidentified Collection DDD</td></tr>
<tr><td>Picture of the number or label</td><td>


The label, printed in German, is not filled in but one word, perhaps ‘Ramu’, seems to be scrawled across it on the right.</td></tr>
<tr><td>Object which carries the number or label</td><td>The label is loose (not attached to any object). The number 337 is written on the back in pencil and the label may, therefore, once have been attached to an object</td></tr>
<tr><td>Comments</td><td>Klaus Maaz comments that he does not know which collection used labels of this type.</td></tr>
<tr><td>Owner of the artwork</td><td>Klaus Maaz, Germany.</td></tr>
<tr><td>History of the Collection using the number or label</td><td></td></tr>
<tr><td>Research questions</td><td></td></tr>
<tr><td>For further information see</td><td></td></tr>
<tr><td>Document prepared by</td><td>Harry Beran, with photographs and information from Klaus Maaz (letter Aug. 16, 2012).</td></tr>
<tr><td>Document last worked on</td><td>25 August 2012</td></tr>
</table>

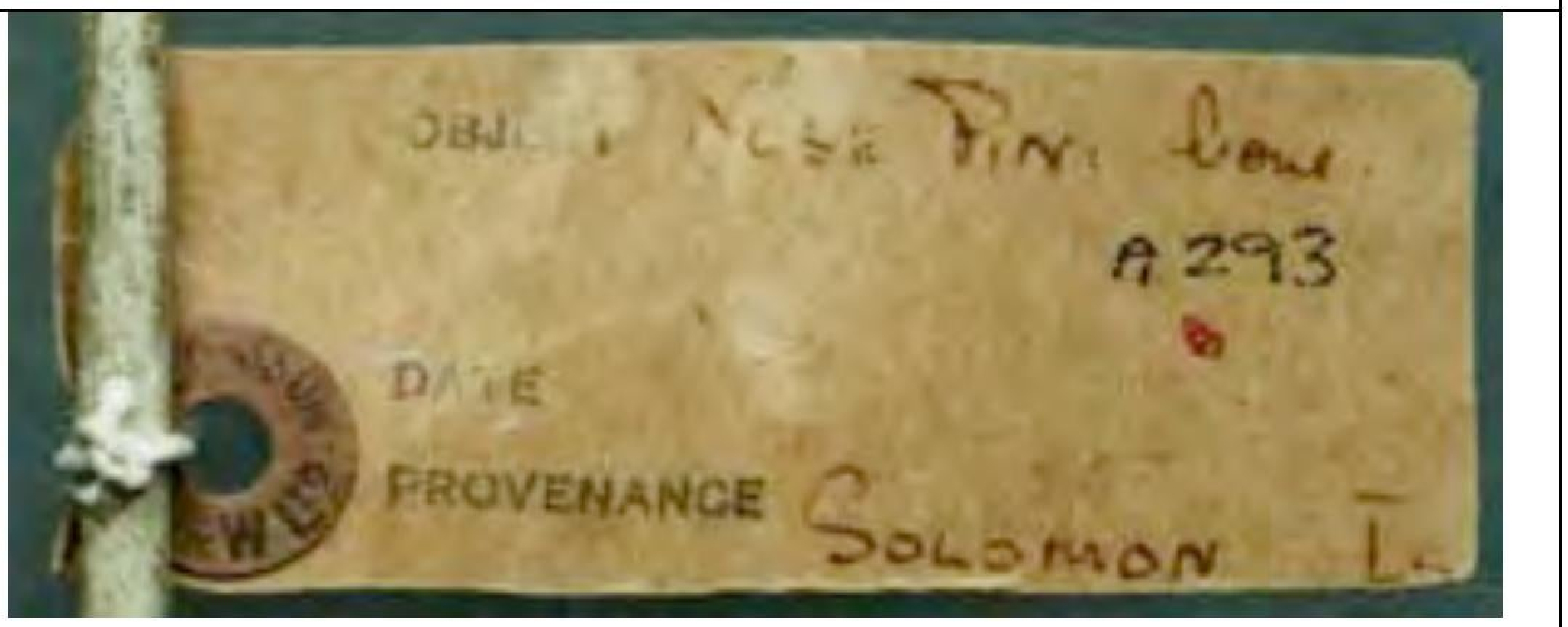
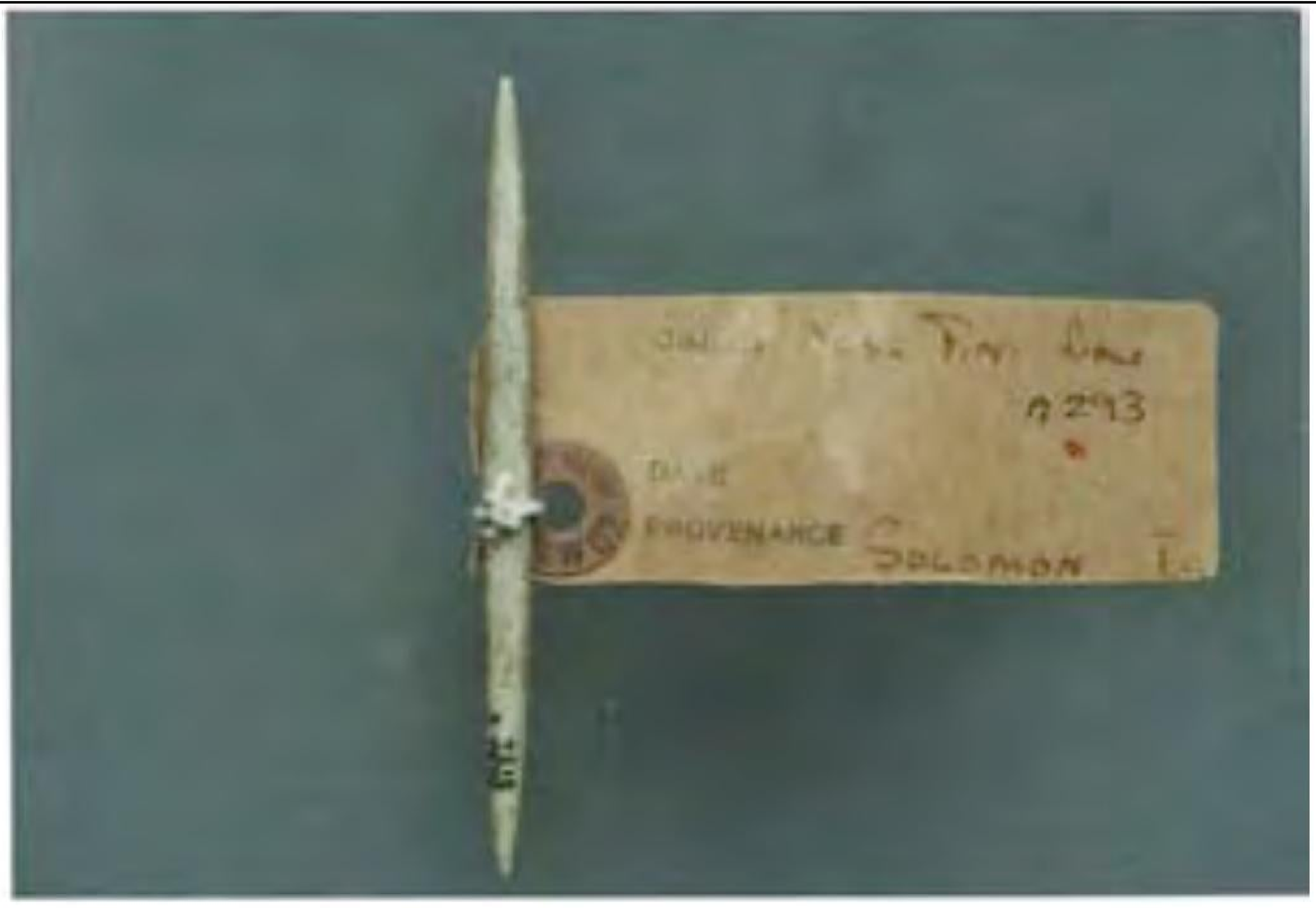
User of the inscription or label	**Unidentified Collection EEE**
Picture of the number or label	 mitation Boars Tusk "in Shell" from South Sea Brought Home by Dr Haines HMS Basilis 1874 38 The front of the label reads 'Imitation Boars Tusk in shell from the South Sea. Brought Home by Dr Haines HMS Basilisk 1874'.
Object which carries the number or label	
Comments	1. The handwriting on this label is clearly different from that on the label from the Robert Day Collection (cf.) and so this label is presumably from a different, unidentified, collection. The number 38 on the back of the

	label seems in a different hand from the date 1874 on its front but no separate document for this number has been created at this stage. 2. It is unlikely that the label was written by Dr Haines as he would have been able to be more specific than ‘South Sea[s]’ as to the collection place of the piece. 3. Dr Haines is mentioned on p. 15 of John Moresby’s *New Guinea and Polynesia. Discoveries and Surveys in New Guinea and the D’Entrecasteaux Islands*. 1876. London: John Murray. (Elibron Classics Reprints.)
Owner of the artwork	Klaus Maaz, Germany, ex the late Ingo Donath, Hamburg, in c. 1997.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran, with photographs and information from Klaus Maaz (letter Aug. 16, 2012).
Document last worked on	24 August 2012

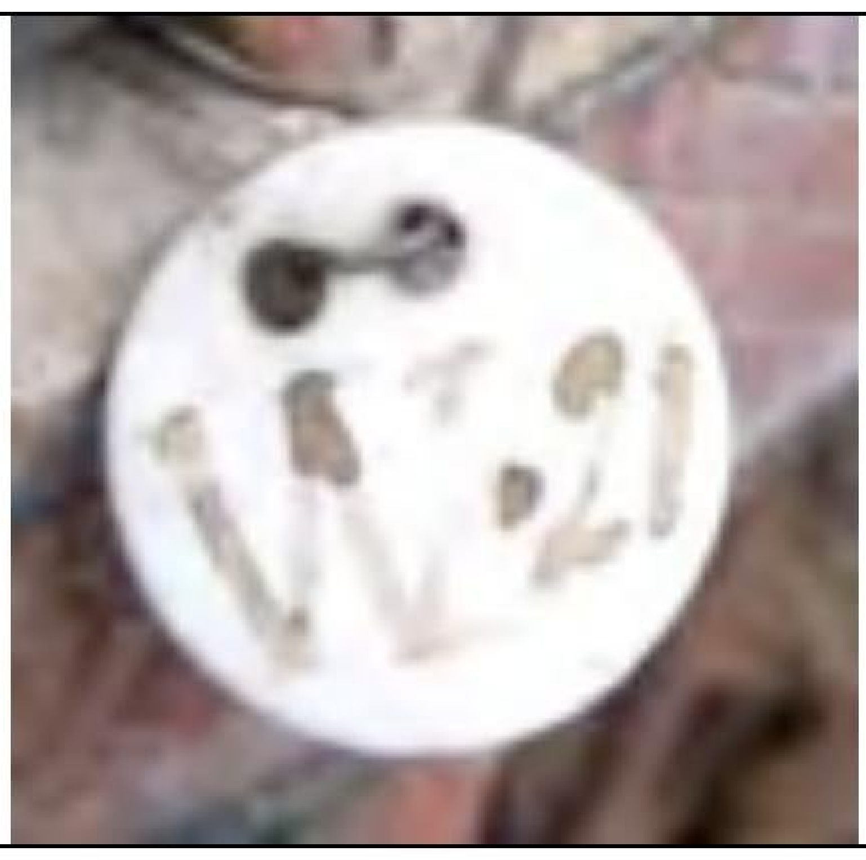
User of the inscription or label	**Unidentified Collection GGG**

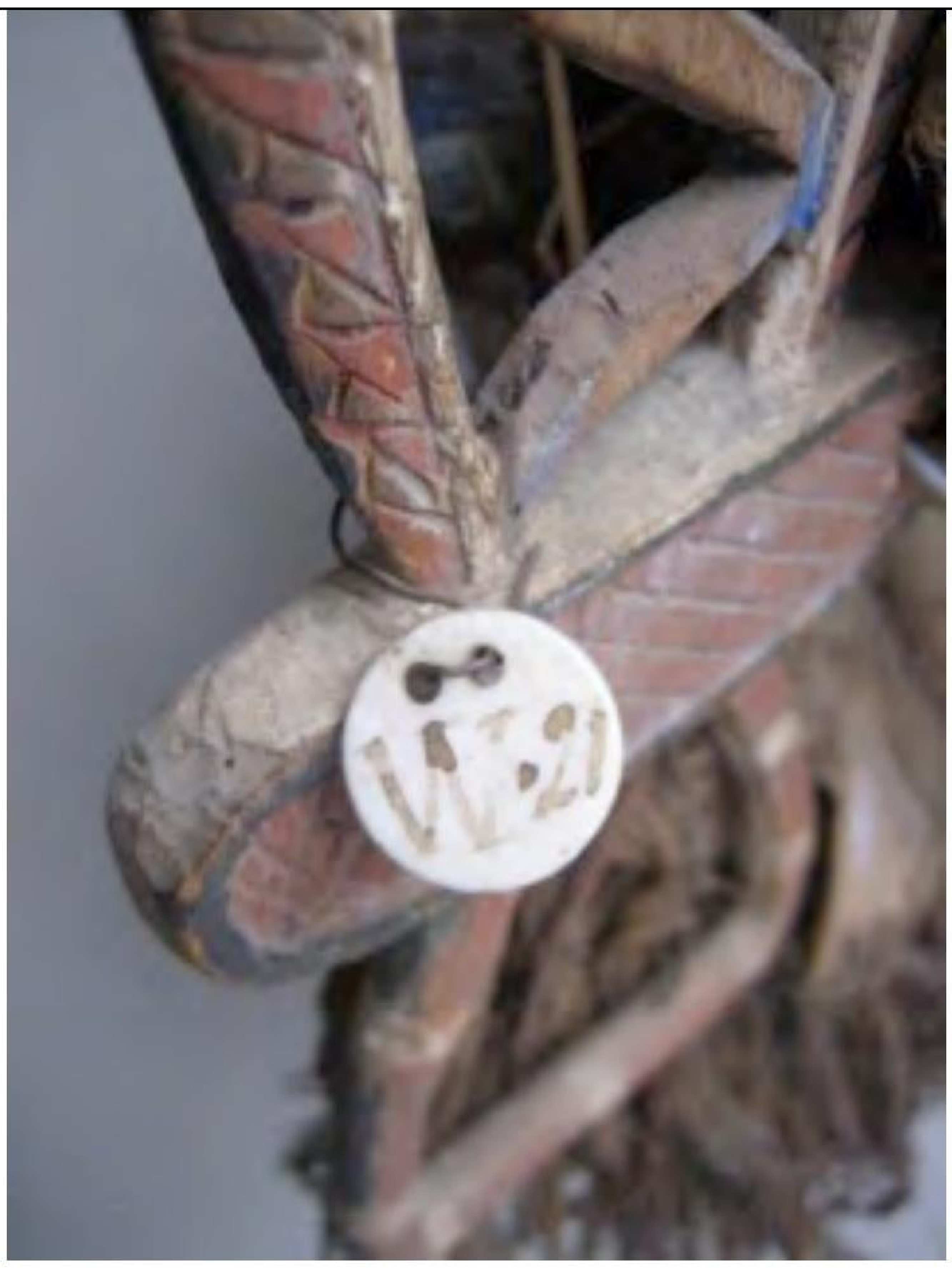
Picture of the number or label	
Object which carries the number or label	 A spear from Manus Island, Papua New Guinea.
Comments	Ulrich Mentor (email Aug. 22, 2012) of the Roemer- and Pelizaeus-Museum, Hildesheim advises that there are a few other objects in the museum with labels of the type shown above but that the number 580 is not an RPM number. Hence, this label and the others are probably those of the person who collected the objects or sold them to the museum. RPM numbers are usually written directly on objects. However, nothing is written directly on the present spear (Loed van Bussel, email Aug. 24, 2012).
Owner of the artwork	Van Bussel Collection
History of the Collection using the number or label	
Research questions	When were objects de-accessioned from the museum and under what circumstances (e.g., by sale or exchange)?
For further information see	
Document	Harry Beran with a photograph (IMG_6638/6718)

prepared by	and information from Loed van Bussel and Ulrich Mentor.
Document last worked on	24 Aug. 2012

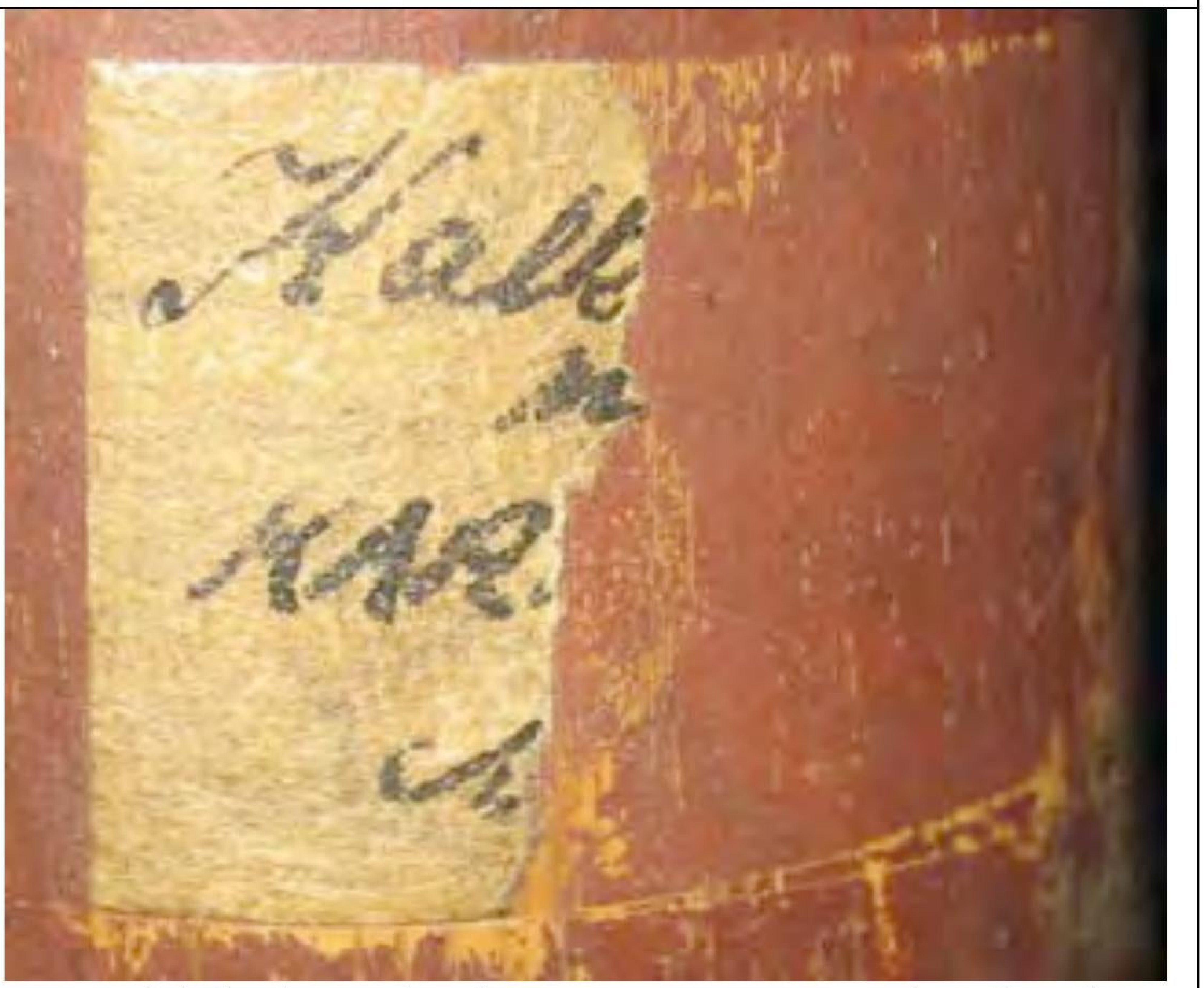
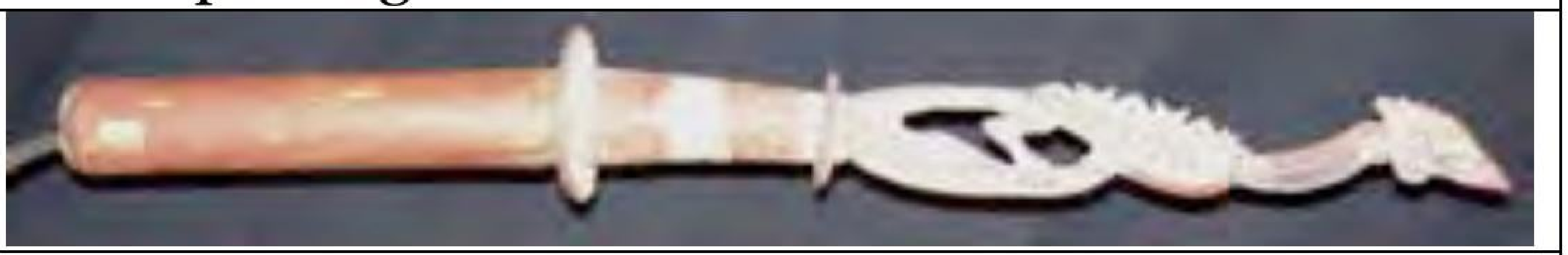
User of the inscription or label	**Unidentified label A 293**
Picture of the number or label	 The label reads OBJECT Nose Pin: bone A 293 DATE PROVENANCE Solomon Is
Object which carries the number or label	 Klaus Maaz notes that with a length of 85 mm and a maximum thickness of 5 mm the object is shorter and thinner than any Solomons nose pin he knows and poses the question whether it is a fishing implement similar to that shown in Blau and Maaz (2012: 319).
Comments	1. The ‘nose pin’ carries the inscribed number R 7516/1936. There is a separate document on the collection with numbers in this style

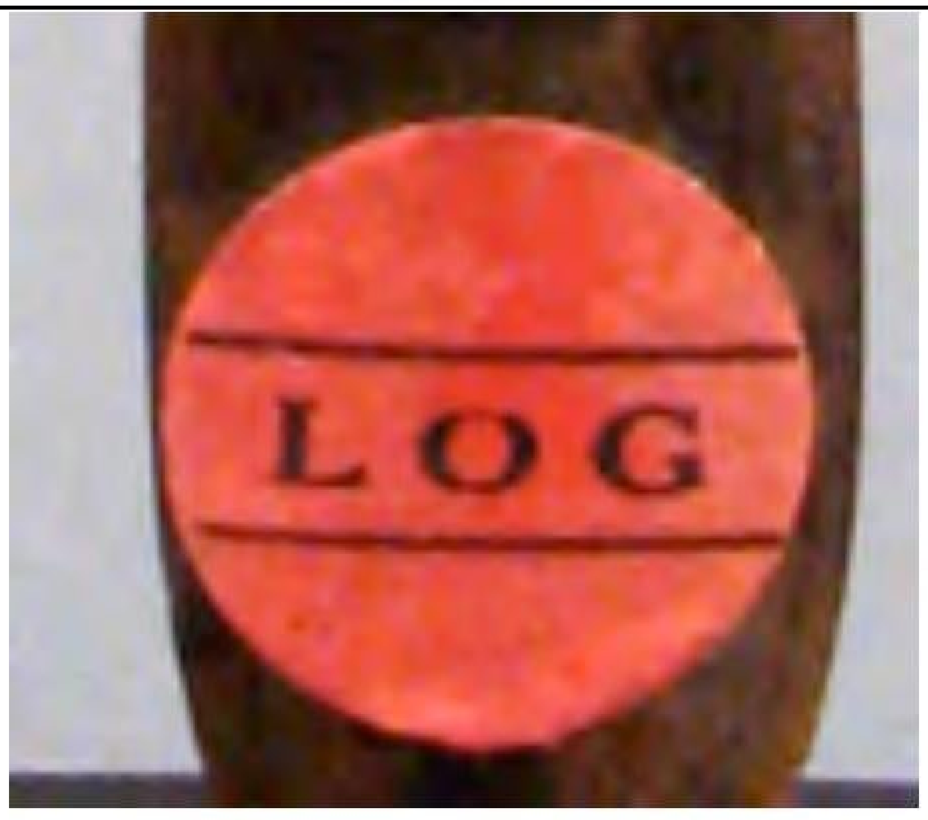
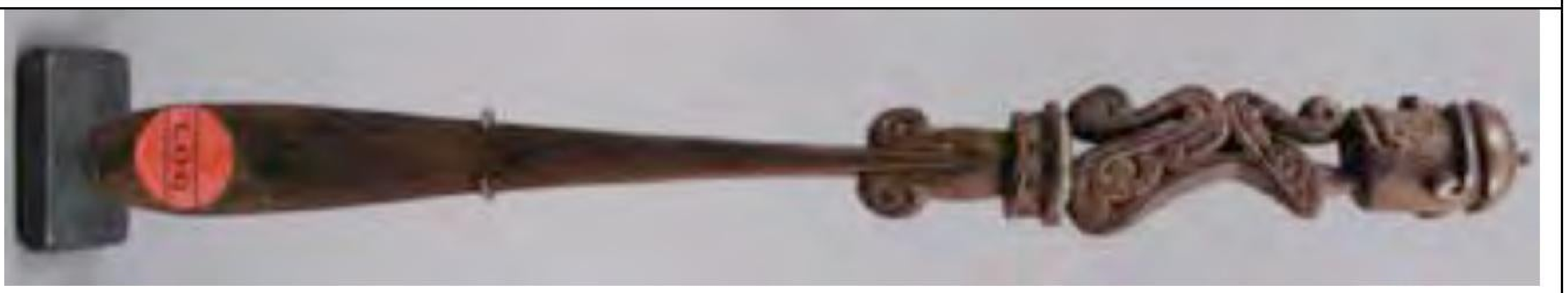
	entitled ‘Unidentified Collection R 7068 over 1936’. 2. It is not known whether the label predates the R number or the other way round. 3. There is another document on the database regarding an A number, namely ‘Unidentified Collection A 341’. This covers an object in an Australian collection inscribed A 341. The A on the label shown above is in a different style from the A in the inscription on the object in the Australian collection. The object with the label shown here and that with the inscription shown in the other document are, therefore, probably from different collections.
Owner of the artwork	Klaus Maaz, Germany, ex Ulrich Kortmann in 1988, ex Bonhams, London, in the 1990s.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with photographs and information from Klaus Maaz (letter Aug. 16, 2012).
Document last worked on	25 August 2012

User of the inscription or label	**Unidentified Collection W.21**
Picture of the number or label	

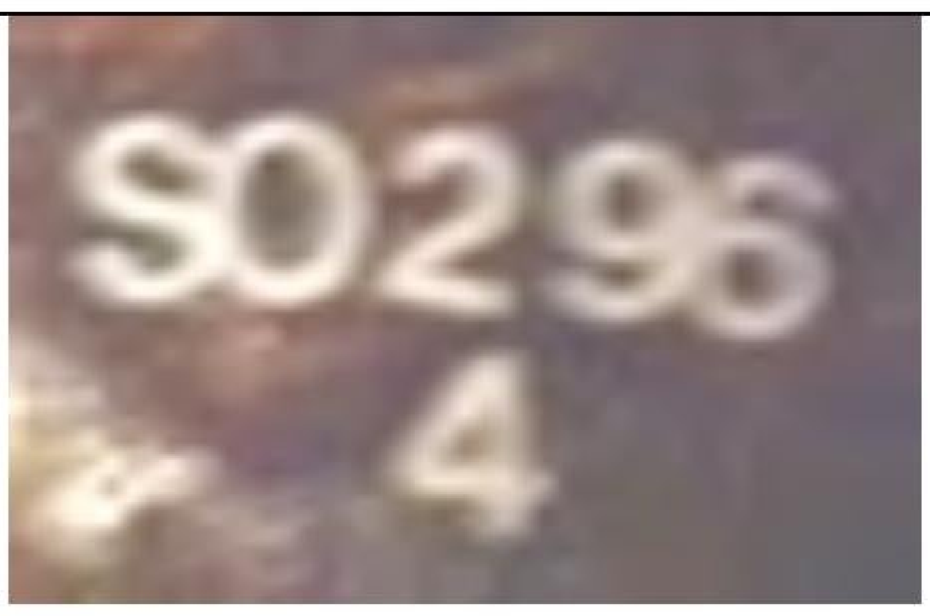
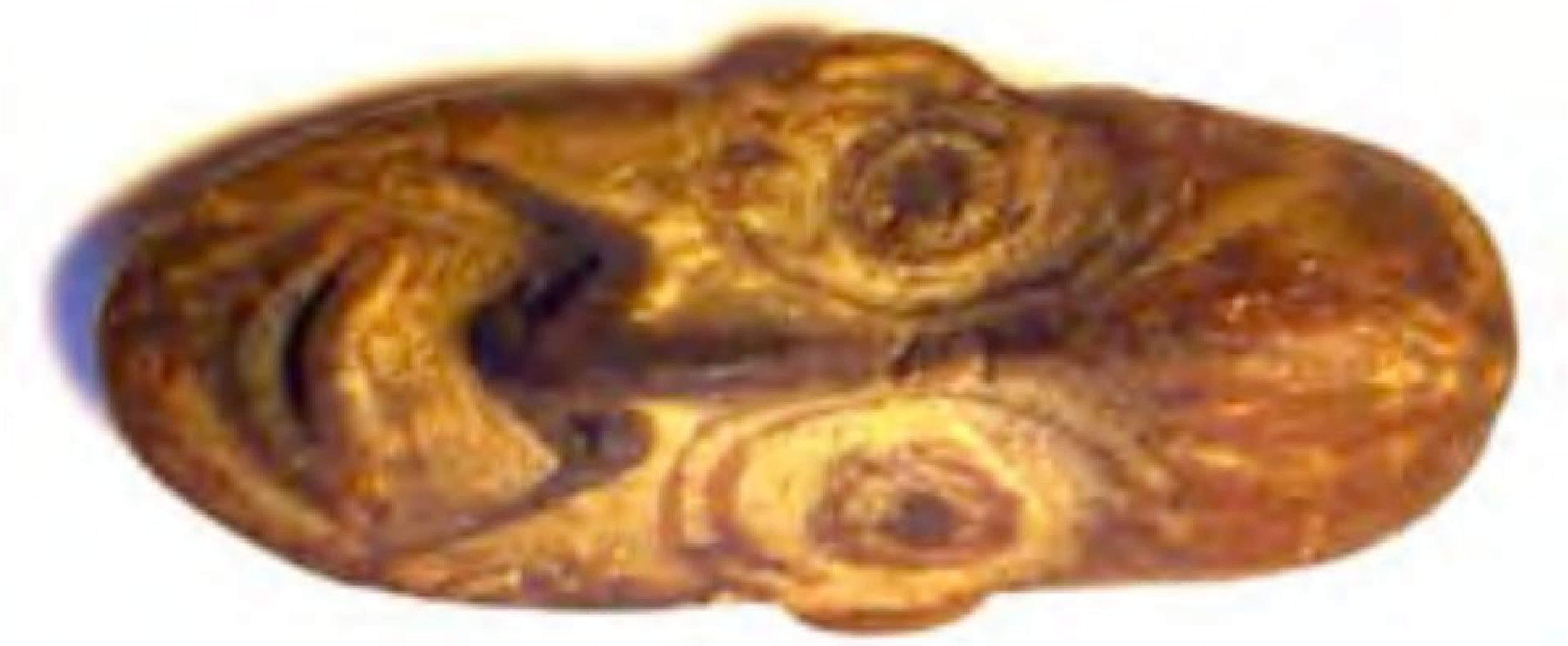
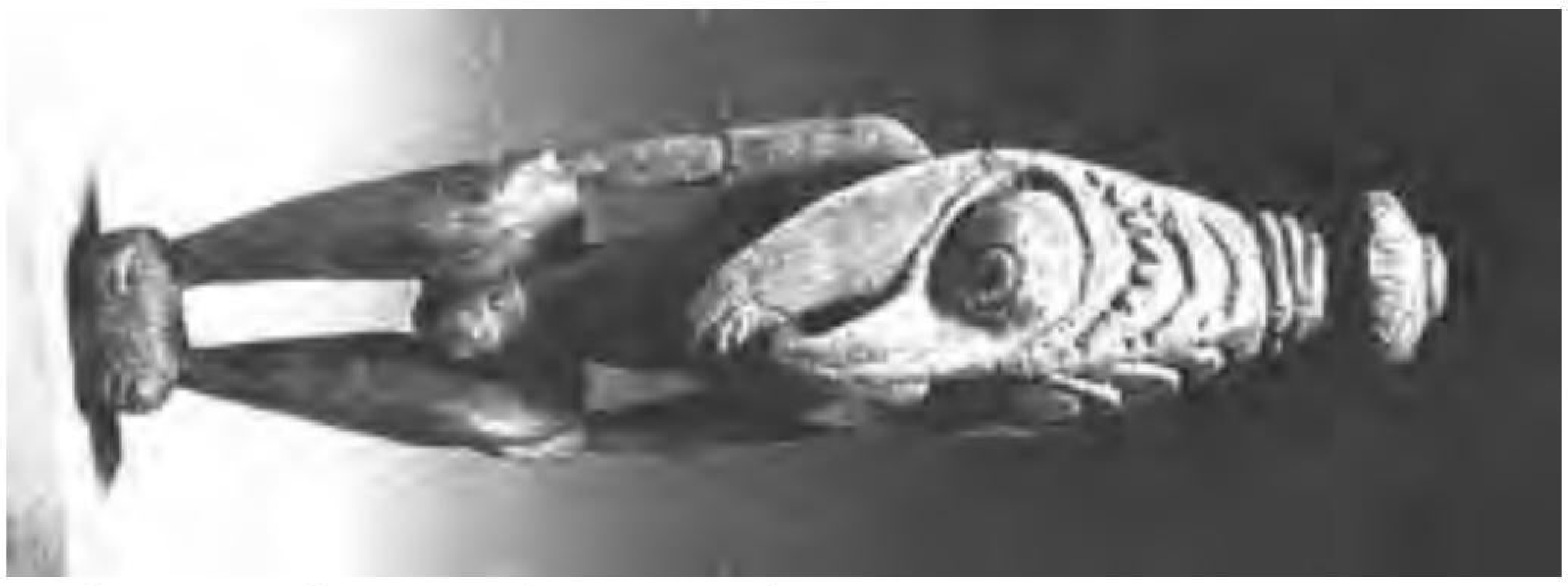
Object which carries the number	 A New Ireland mask
Comments	The mask once belonged to Herbert Tischner, the curator for Oceania at the Museum für Völkerkunde, Hamburg. It is not known who wrote the tag.
Owner of the artwork	Van Bussel Collection (Z 238), ex Jan. Wolkers (a famous writer and painter), ex ?Lemair, Amsterdam, ex Herbert Tischner.
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and a photograph (IMG_6438) supplied by Loed van Bussel (including email of May 23rd, 2012)
Document last worked on	23 May 2011

User of the inscription or	Unidentified Collection Kalk

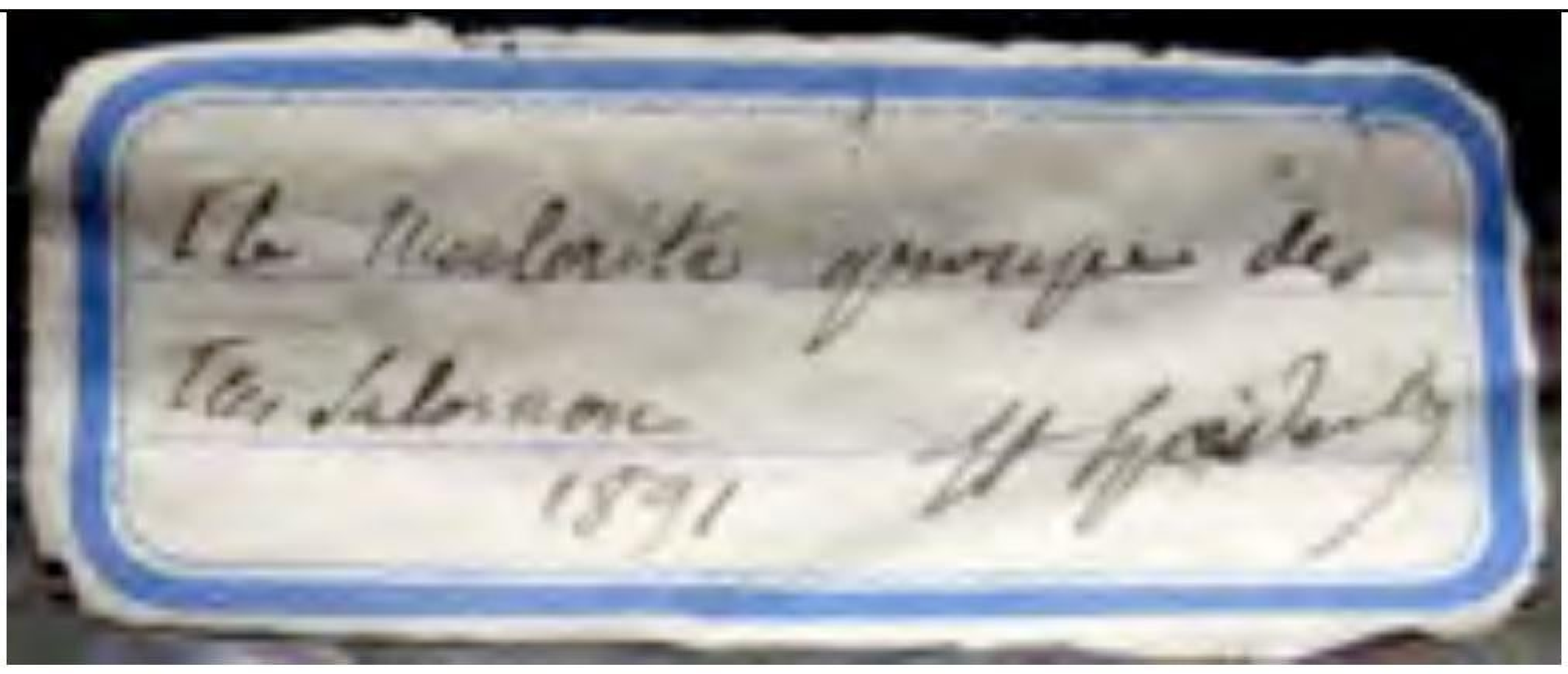
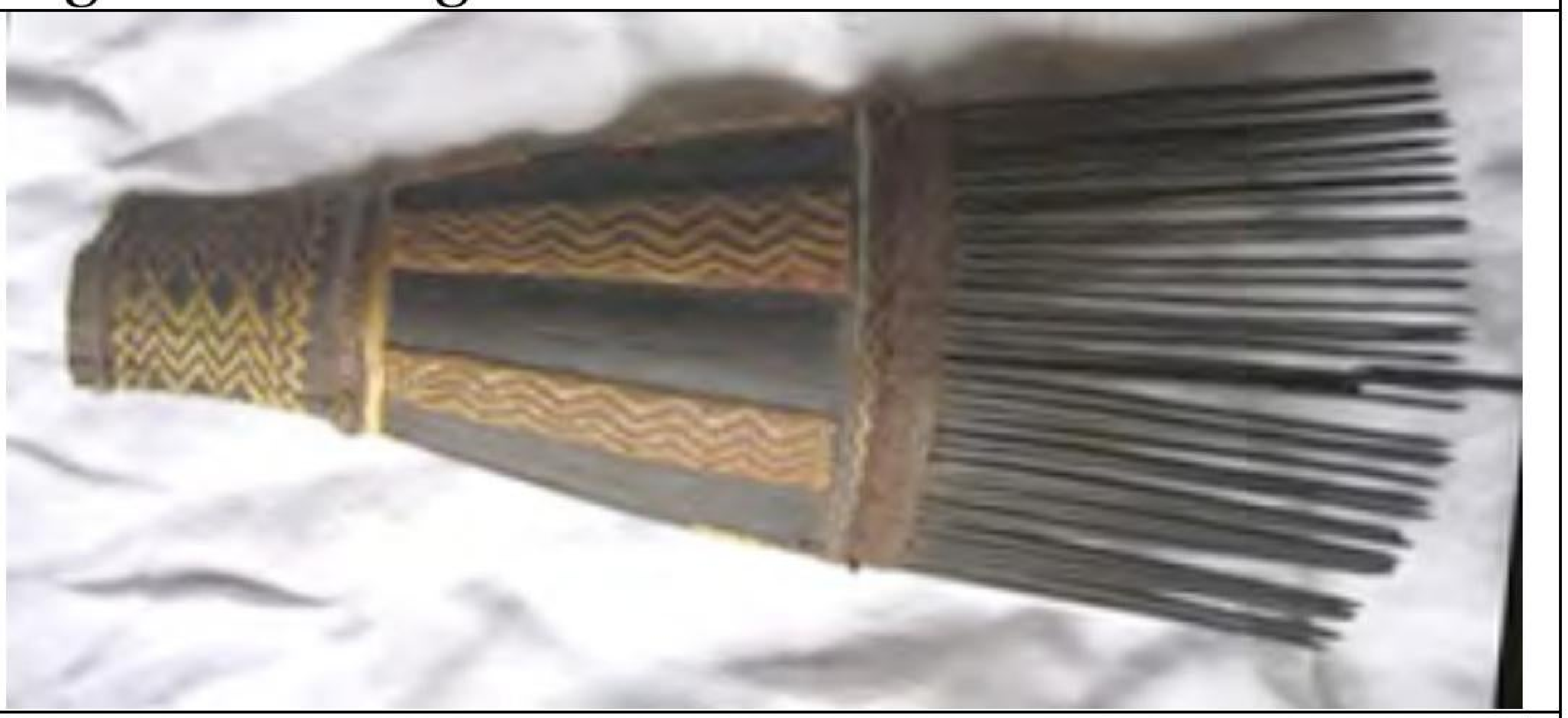
label	
Picture of the number or label	 Partial label on the lime container with a bird-shaped stopper. The letters ‘Kalk . . .’ are presumably part of the description *Kalkbehälter* (lime container). David Rosenthal believes that the letters ‘KAR . . . ‘ refer to Kararau Village in the Sepik region.
Object which carries the number or label	
Comments	
Owner of the artwork	David Rosenthal in 2012
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with a photograph of the label by Hugues Bienaymé and information from David Rosenthal.
Document last worked on	Oct 4, 2012

User of the inscription or label	**Unidentified label LOG**
Picture of the number or label	
Object which carries the number or label	
Comments	I do not recall who sent me the photo of this spatula but the label is so unusual I thought I should include it in the database.
Owner of the artwork	
History of the Collection using the number or label	
Research questions	
For further information see	
Document prepared by	Harry Beran with information and photographs from ????
Document last worked on	30 June 2014, 4 April 2015

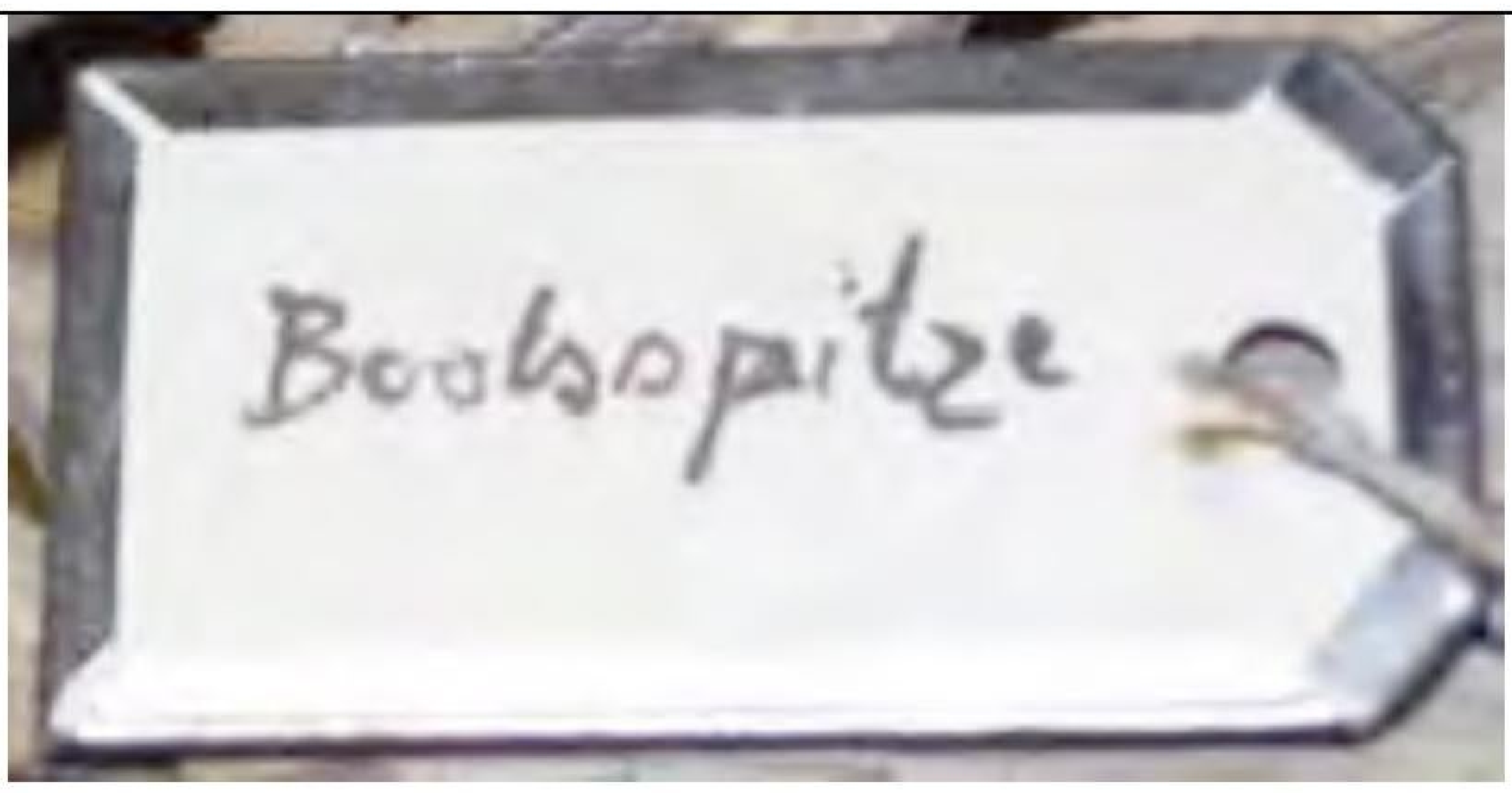
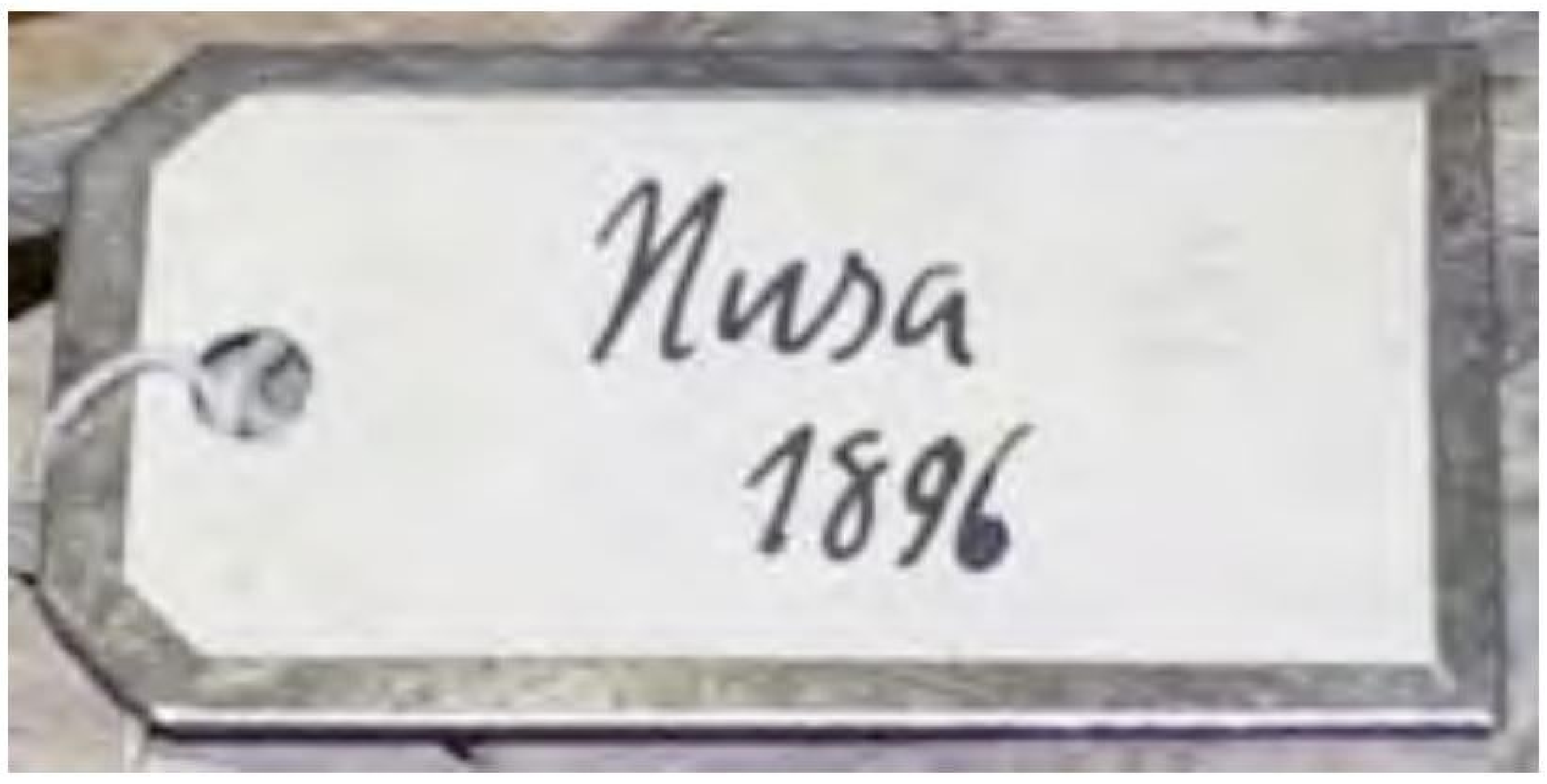
User of the inscription or label	Unidentified Collection SO 2 96

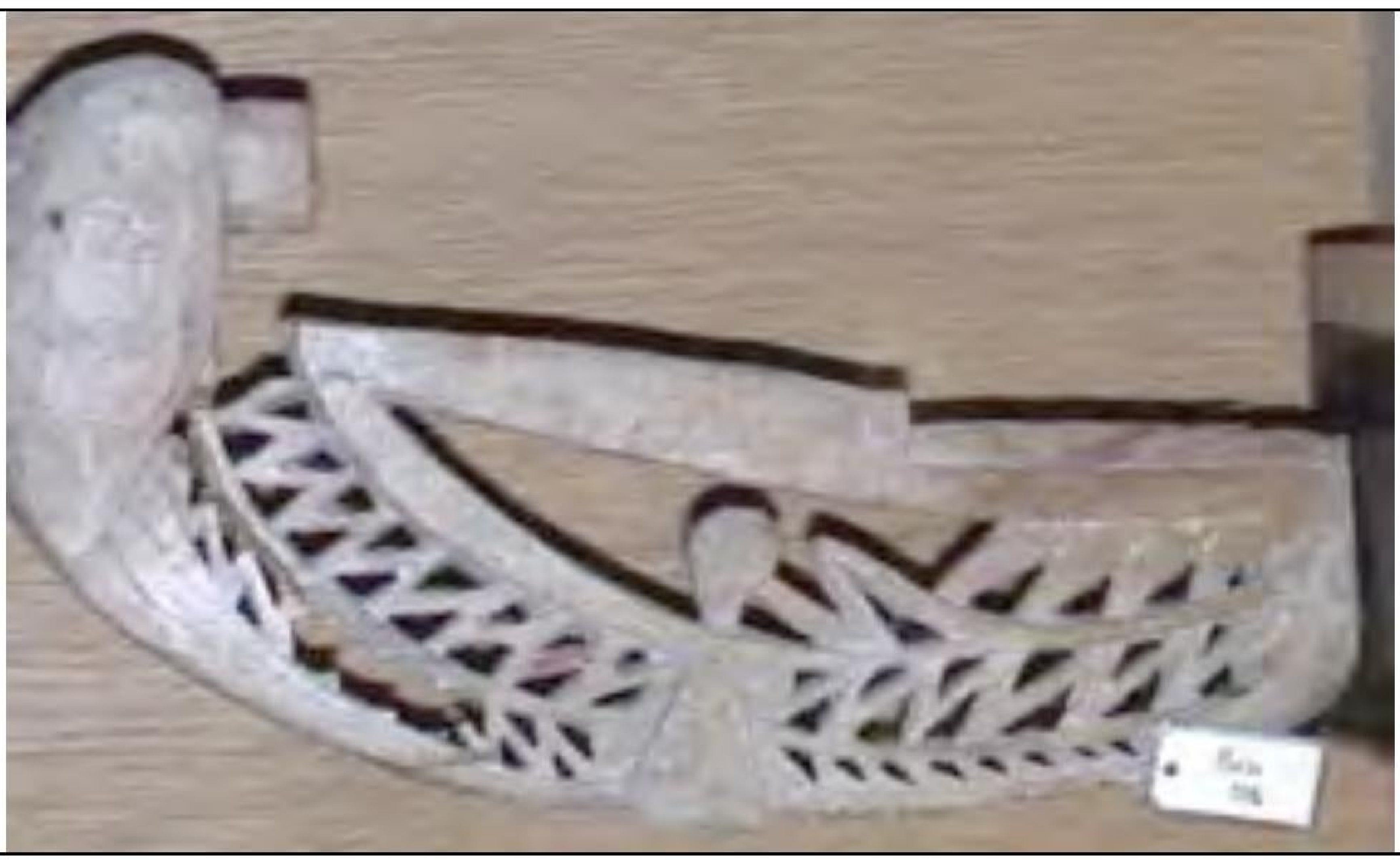
Picture of the number or label	 The number seems to be printed and it is covered in varnish. The figure shown below carries the numbers SO 2 96 over 3 in the same style as the number shown above.
Object which carries the number or label	 A carved head from the Sepik region, Iatmul, 12.7 cm high, which carries the number SO 2 96/4.  A figure from the Sepik Region. C. 22 cm, which carries the number SO 2 96/3.
Comments	According to the Sotheby's sales catalogue mentioned below, the two carvings had the 'Müller accession numbers 3302 and 3317'. Philippe Bourgoin advises (email Jan, 21, 2013) that the small head shown above does not carry any inscription beside SO 2 96 over 4. Hence, this number may be from an owner previous to Dr Müller.
Owner of the artwork	The head: Philippe Bourgoin, Paris, in Jan 2013. It was part of lot 30 in the sale of Sotheby's, New York, *Property from the Foundation Dr Edmund Müller*, Nov. 22nd, 1998. The figure: an unidentified collection. It was

	also part of lot 30 in the sale already mentioned.
History of the Collection using the number or label	
Research questions	Ask the Foundation Dr Edmund Müler whether they can explain the numbers SO 2 96 over 3 and over 4.
For further information see	
Document prepared by	Harry Beran with information and photographs from Philippe Bourgoin
Document last worked on	26 Jan 2013

User of the inscription or label	**Unidentified Collection dated 1891**
Picture of the number or label	 The caption reads, in translation, ‘Malaita Islands. Solomon Islands group 1891’ Signature illegible.
Object which carries the number or label	
Comments	1891 is presumably the date on which the object was collected
Owner of the artwork	Van Bussel (Z 095)
History of the	

Collection using the number or label	
Research questions	Whose is the signature on the label?
For further information see	
Document prepared by	Harry Beran with photographs (IMG_6616 and IMG_6617) and information from Loed van Bussel (emails April 26th, May 23rd, 2012)
Document last worked on	16 July 2012

User of the inscription or label	**Unidentified Collection dated 1896**
Picture of the number or label	 Bootsspitze  Nusa 1896 Two sides of the tag attached to the object. One side reads 'Bootsspietze' in German, that is, canoe-end. Nusa is an island in New Ireland and the object was presumably collected in 1896.

Object which carries the number or label	
Comments	
Owner of the artwork	Galerie Voyageurs & Curieux (Jean-Edouard Carlier), Paris, in 2012
History of the Collection using the number or label	
Research questions	
For further information see	The object is illustrated in *Archipel Bismarck* (2012: 82) published by Galerie Voyageurs & Curieux.
Document prepared by	Harry Beran
Document last worked on	Oct. 4, 2012, revised 6 Jan 2013.

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